

THE CANADIAN FILM DIGEST

ACTRA
105 CARLTON ST
TORONTO 2 ONT
ATTN: THE MANAGER
M5B 1M2

OCTOBER, 1973

Serving the Canadian Film Industry since 1915

35¢

**At the premieres. On location.
All the latest news.**



The Between Friends group: (left to right): director Don Shebib, actors Michael Parks, Bonnie Bedelia, and Chuck Shamata.

**Plus all our
regular
departments:**

Pre-View
Visitors
Books
Soundtracks
Classified Ads
Casting and Positions
Movie Quiz

Canadian Box Office Statistics
Market Report
Domestic Notes
International Scenes
Editorial
Letters to the Editor
Dollars and Sense

RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers, wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

"What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory; (a) because your people care more, (b) that your technological advances, both (b1) chemical and (b2) mechanical, have revolutionized film processing, (c) that your (c1) size and (c2) ultra-modern procedures have resulted in (c3) faster, (c4) more accurate customer servicing, and that, (d) if given half a chance, you will do even better?"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

QUINN LABS

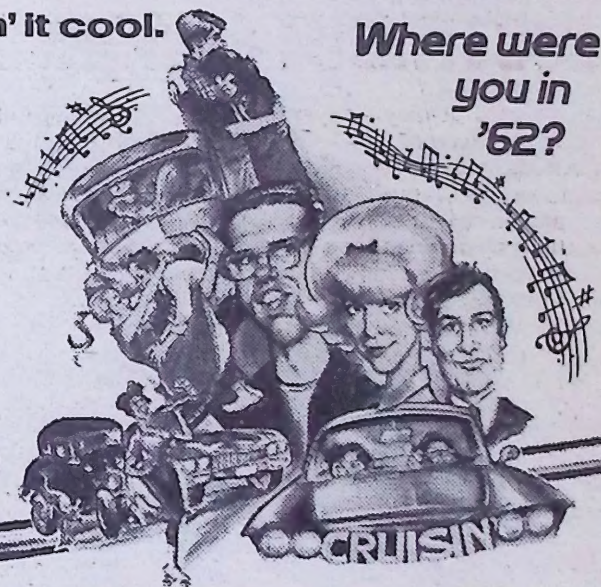
380 Adelaide Street West/Toronto 2/368-3011

THIS IS UNIVERSAL'S YEAR — ALL YEAR

UNIVERSAL STUDIOS TOUR
AN MCA COMPANY • OPEN 9:00 A.M. • LAST TOUR 5:00 P.M.

"It was the time of makin' out and cruisin', going steady and playin' it cool.
It was the time of your life...
the time of..."

American Graffiti



"AMERICAN GRAFFITI" • A LUCASFILM LTD / COPPOLA CO. Production • Starring RICHARD DREYFUSS • RONNY HOWARD • PAUL LE MAT • CHARLIE MARTIN SMITH • CANDY CLARK
MACKENZIE PHILLIPS • CINDY WILLIAMS • WOLFMAN JACK • Written by GEORGE LUCAS and GLORIA KATZ & WILLARD HUYCK • Directed by GEORGE LUCAS
Co-Produced by GARY KURTZ • Produced by FRANCIS FORD COPPOLA • A UNIVERSAL PICTURE • TECHNICOLOR®

Original Soundtrack Album & Tapes available exclusively on MCA Records

UNIVERSAL PICTURES (CANADA) LTD.

THE CANADIAN FILM DIGEST

Serving the Canadian Film Industry Since 1915. Encompassing the Canadian Moving Picture Digest, founded in 1915, and the Canadian Film Weekly, founded in 1941.

Publisher: Garth Drabinsky

Editorial / photography: Stephen Chesley

Advertising Sales Director: Barry Silver

Second Class mail. Registration Number 2587. Postage paid in Oshawa. Editorial, Advertising, and Production offices are located at 175 Bloor St. East, Toronto M4W 1C8. Phone: (416)924-3701

The Canadian Film Digest is published on the 5th of the month from October to June inclusive. A July-August Summer issue is published during the third week of July. The Canadian Film Digest Yearbook is published the first Tuesday in September.

Subscriptions: \$7.50 per year (including the Yearbook) or 35c per individual copy and \$5.00 per individual Yearbook. Additional copies of each issue and of the Yearbook are available from our offices.

Canadian Film Awards overwhelmed Slipstream grabs top award for film and director

It started out as the biggest push yet for Canadian cinema. The Canadian Film Awards were celebrating their 25th anniversary, and it looked like they really had something to celebrate about. Then everything, instead of going off like a bang, made a small fizzle. And the real noise began elsewhere.

Last year's Awards, after a speedy growth from a small gathering, joined the big time, with public screenings all week and a final bash at the glamorous new Ontario Place in Toronto. There were plenty of features to compete and, best of all, the French Canadian contingent was large and vociferous.

Claude Jutra, whose *Mon Oncle Antoine* had done most to set the Awards up in the spotlight the year before, presented the Best Picture Award to *Wedding in White* and Gilles Carle's *La Vrai Nature de Bernadette* walked off with most of the other major awards. It even looked bi-cultural from the winners' stand.

There were runblings, it's true, but everyone put them aside because of the huge public imprint the awards made overall.

As 1973 approached, new factors seemed to indicate a bigger and better Awards. The Secretary of State's department, after forming a special Festival Bureau, gave the CFA \$40,000. The previous years' impoverishment and reliance on private benefactors and public small sums were now over. The money to do it right was there.

Then the best announcement of all: the move to Montreal. The full-blown participation of French film industry seemed obvious, and it came quickly. A full-time, professional director was hired: Marcia Couelle, with experience at Cannes and in the private sector, began to expand the vision of the awards.

The awards were to be held from October 8-12, right in the middle of the fall premiere season. And the distributors co-operated by releasing then, so any awards would be helpful in advertising campaigns for the films. The fact that, especially in the English-speaking sector, it was a fall season almost dominated by Canadian releases, added to the pulse rate.

Arrangements were made to hold the festivities in The St. Denis Theatre. Screenings would take place at the Pierrot and Chevalier cinemas. An office was opened in Vancouver to encourage greater Western representation.

Some changes were made. In previous years the International Jury saw all the films in all the categories. Now they would see only those films that are more commercial, and they would see them alone, not with audiences. These movies will be screened for the public at the Chevalier Cinema.

The other, more specialized films, will be shown at the Pierrot. Seven Sponsored and Information Juries, meeting across the country, would choose the winners in those categories.

The final festivities of a luncheon to award the Sponsored and Information films, and a

gala dinner for the rest, were to be held on the Friday to encourage as much travel from other parts of the country and to maintain the momentum of the balloting. A charter flight from Toronto was arranged.

More entries than ever before resulted: 212 this year as against 144 the year before. The CBC would carry the evening award presentations live on both English and French networks.

The six categories for selection were: Feature-fiction; feature-non-fiction; documentary; theatrical shorts; TV drama; animated films.

The preselection committee was directed by Marc Gervais. He was assisted by Josee Clerk. The committee members were: Louise Deschatelets, Peter Adamakos, Roger Girard, Helen Lewis, Evelyn McCartney, Nicoletta Massone, John Vidette, Harold Eady, Andre Fleury, Dr. Lothar Klein, Pierrette Beaudoin, Wally Gentleman, Lyn Jackson, Howard Ryshpan.

Twelve of the twenty one features entered were retained; of eleven non-fiction features entered, six were retained; thirteen of the thirty-nine documentaries entered were retained; seven of twenty-one shorts were retained; all three animated entries were retained.

The Sponsored and Information Films had seven categories: Educational, Public Relations, Sales Promotion, Nature and Wildlife, Sports, TV Information/ Public Affairs, Travel and Recreation.

A gala line-up of award presenters was announced, including Gordon Pinsent, Micheline Lanctot, Genevieve Bujold, Donald Pilon, Gratien Gelinas, Gordon Lightfoot, Governor General Roland Michener, Laurier Lapierre, Wayne and Shuster, Laurent Picard, and others.

The TV telecast would be produced by the CBC French network, with Lisa Payette and Jacques Fauteux as hosts. A series of excerpts from the winning entries was to be shown in Toronto on October 13.

It looked too good to be true. Perhaps it was.

On Sunday evening, October 7, a group of French directors held a meeting in Montreal. At midnight they contacted the Awards committee and told them what they would announce at a press conference the next morning. If any award would be coming to any of them, he would not go up on stage to accept it. The press conference was held at 10:00 a.m. Monday morning at the Nelson Hotel.

The French directors, fourteen of them,



Genevieve Bujold, Best Actress winner for her role in *Kamouraska*.

members of the French filmmakers' association, made the formal announcement, explaining their reasons. First, the Awards were too much like the Academy Awards. The pre-selection procedure left out many experimental films, and, in the words of Claude Jutra, only helped the movies that don't need help, the big commercial movies. Plus the fact that the Awards gave the erroneous impression that filmmaking all over Canada was the same, and because of the Quebec films chosen, all was fine politically in Quebec.

Among the signers were most of Quebec's leading filmmakers, including Claude Jutra, Gilles Carle, Roger Frappier, Denys Heroux.

Among the contributing factors were the Quebec elections, and the CBC coverage, which was threatened with picketing.

The whole Awards procedure went almost into shambles. The Friday night telecast and the evening were called off. Meetings were frantically held in Toronto and Montreal to decide how to cope. It was decided to continue with the judging and the screenings, and then present the awards on Friday evening without fanfare.

Reaction from the rest of the film community to the French directors' statement was not long in coming. French producers and distributors issued a statement deploring the move by the French directors.

English Canadian reaction went from disbelief to rage.

Concluded next page

UNITED ARTISTS TO DISTRIBUTE MGM PRODUCT

In future, Metro-Goldwyn-Mayer product destined for theatre screens, will be distributed by United Artists.

On September 18 James Aubrey, MGM President, announced plans to streamline MGM operations by selling all exchanges and theatres, and restricting itself to Television production, several quality features per year, and exploiting its library of over 1400 feature films. At the time Aubrey said that negotiations would be taking place for distribution of this feature product, and at press time the Digest learned that United Artists had been chosen to handle domestic distribution.

No information was available as to the future of MGM personnel, but in recent weeks various employees had begun or arranged new positions. Adv-Pub for MGM in Canada, Hilda Cunningham, moved to Astral Communications. Further announcements are expected regarding MGM personnel.

It was rumoured that Canadian distribution rights would go to Astral Communications, a Canadian company. The Bronfman family of Montreal are major shareholders in Astral and in MGM, but this arrangement did not occur finally.

MGM's announcement of re-organization came at a time when plans for their new hotel in Las Vegas were being concretised as an actual building. The 'Grand Hotel', complete with Hai Lai track, was budgeted at 75 million dollars, but costs have escalated to \$107 million or more.

When Aubrey took over four years ago to rescue the ailing company, he announced that no film would be budgeted at over two million dollars, and an attempt would be made to reach the 'average' moviegoer. The company retained rigid okay for the final cut of any film.

Recently Aubrey said that this policy had not been effective, attributing its failure to the change in the movie audience from mass acceptance to selectivity. Consequently MGM would produce only a few features per year, choosing properties based on quality and commercial selectivity.

MGM plans to concentrate on TV production, where three series are currently airing, 28 pilots are in the works, and contracts of thirty million dollars in receivables are outstanding.

Foreign and domestic assets, when sold, will realise fifty million dollars. MGM's only outstanding loan is a thirty million dollar current production loan. Aubrey stresses that the Grand Hotel was funded from generated cash and mortgages, not through dilution of outstanding shares.

The company may close down its studio facilities too.

The future of the company, says Aubrey, will be further diversification in the leisure and entertainment fields.

Hilda Cunningham joins Astral

On Friday, October 12, 1973, Hilda Cunningham bid farewell to Metro-Goldwyn-Mayer's Yonge Street office. She left to take up her new duties as advertising-publicity for Astral Communications.

Hilda was with MGM for twenty-three years. She was a victim of MGM head James Aubrey's recent announcement of drastic re-organization in the company, leaving voluntarily for her new post.

Also leaving as of this week is Jack Burgess.

CANADIAN DISTRIBS SET UP OWN ASSOCIATION

A group of ten Canadian-owned distribution companies have banded together to form an association. The "Association of Canadian Independent Motion Picture Distributors" received its charter last week, and is now in the process of organising itself into a strong body.

Member firms include Astral Communications, Cinepix, Crawley Films, Danton Films, Ken Films, Marden Film Distributors, Mutual Films, Phoenix Films, Prima Films, and Frontier Amusements.

Officers of the Association are Orval Fruitman, President; Reg Wilson, First Vice-President; Gordon Lightstone, Second Vice-President; Daniel Weinzwieg, Secretary; and Morey Hamat, Treasurer.

Conditions for joining the association are that the company must be at least 51 percent Canadian-owned; the head office and controlling office must be located in Canada; and the company must do business in at least three provinces.

The purposes of the association, according to President Orval Fruitman, are to promote the development of every

phase of Canadian cinematic culture; to develop and expand the relationship of the independent Canadian distributor with the government and with the exhibitors' associations; to establish the voice of the Canadian independent distributor in all matters pertaining to censorship; to present in an organised and united way a truly Canadian viewpoint on the distribution of films in Canada to actively relate themselves to all technological and craft unions, suppliers in production and development of film in Canada; and to associate themselves with all phases of film for the welfare of the industry in Canada.

The association originally tried to join the long-existing Canadian Motion Picture Distributors Association. They wanted to enter as a group, but the CMPDA said no, each would have to submit his own individual application. The independents refused, and formed their own body. The Canadian Motion Picture Distributors Association consists almost entirely of American companies.

Only Astral Communications belongs to both associations at this time.

Awards (concluded)

But some good points came up. Director Peter Pearson, President of the Directors' Guild of Canada, said, "The timing may have been bad, but we've all been discontented for years with the awards. There are now five films, Canadian-made, playing in Toronto. When I look at them I say to myself, hold it. Sure, everyone likes to win awards, but when I was making Paperback Hero, I wasn't in competition with Don Shebib or Claude Jutra or Harvey Hart.

"I just wanted to make a good film. Besides, they're all so different, how could I have been in competition? The Directors' Guild has been trying for years to come up with a better way. We don't have it yet, but we've been dissatisfied too."

The French directors' reaction to the turmoil was to say that if the structure was so fragile that their simple gesture could destroy it, it wasn't too healthy in the first place. Added Gilles Carle: "The awards aren't dead. You die, but you live again."

Carle summed up their point of view. "In those kind of structures the festival will be incompetent to judge all kinds of production. The CFA should have the subtlety to accommodate all the different aspects of film-making."

The awards were given out, and then the international jury, consisting of Ivan Passer, Alain Jessua, Roger Corman, Roch Carrier and Les Wedman astounded everyone by giving best picture (and director) to David Acomb and his Slipstream. Commented juror Jesua: "He tried to do something dangerous, the way the music was used." The general consensus was that the movie won because it took chances.

A special jury Award for all-round excellence went to Claude Jutra's Kamouraska. The Wendy Michener Award for artistic contribution went to Gilles Carle. Genevieve Bujold won best actress and Willie Lamoth best supporting actor. Best actor was Jacques Godin and Kamille Bernard was best supporting actress.

Best screenplay went to Denys Arcand for Rejeanne Padovani. Paperback Hero won awards for best Editing (Kirk Jones), Best cinematography (Don Wilder) and best sound re-recording (Joe Grimaldi).

Best non-fiction feature: Coming Home by Bill Reid, NFB; Best animated film: The Family That Dwelt Apart, NFB; Best TV



Doug Jackson, who won the award for best direction of a non-feature.

Drama: The Sloane Affair, NFB; best theatrical short: Good-bye Sousa, NFB; Best Documentary: Grierson, NFB; best direction of a non-feature: Doug Jackson for the Sloane Affair, NFB.

The jury issued a statement hoping that the various elements in the industry would get together to discuss their points of view amicably to benefit a young industry which has quality but which has yet to find its public.

The awards committee announced the winners at a press conference and said that while the structure of the festival could be contested, the French directors have deprived the rest of the industry of a valuable promotion vehicle designed to stimulate interest in the Canadian Film Industry.

At week's end the argument was still going on, with many saying the CFA were not political and many others saying they were.

How it will affect the Awards themselves, and the box office, will become apparent in the near future.

Cinepix scores at the box office with Canadian releases

The Canadian production and distribution company Cinepix is scoring well at the box office with the first wave of Canadian releases for the fall. Some grosses, according to Toronto general manager Orval Fruitman, are "fantastic." And, he adds, "they're being sustained through the following weeks."

Tops on the list is Maxine Samuels' The Pyx, filmed in Montreal last year with Karen Black, Christopher Plummer and Donald Pilon. It has grossed \$43,000 in three weeks in Toronto alone. The Montreal opening was no less spectacular: \$3235 on the first Saturday and \$3493 on the second Saturday.

U-Turn, a low-profile effort by Montrealese George Kaczender, has held its own at Toronto's York 2, grossing \$6,000 the first week and \$5,000 the second, in the midst of strong competition from a multitude of new openings in the city.

Kamouraska, distributed in English-

speaking Canada by Cinepix, has taken in \$17,300 at the small Cinecity in Toronto in two weeks. A long run is predicted.

Cinepix has had Keep it in the Family, by Larry Kent, out for some time, and its performance, while not spectacular, has been strong enough to hold it over for a long run at the refurbished Imperial Theatre in Toronto.

Later in the Fall Cinepix has another French Canadian effort, Rejeanne Padovani, the most talked about Canadian film at the Cannes festival, set for release. Plus David Acomb's Etrog-winning Slipstream, and a musical documentary on singing star Stompin' Tom Connors, adding up to a lineup that Cinepix feels will prove finally that Canadian films can and do make money at the ticket windows.

Cinepix isn't the only happy one: Phoenix's Paperback Hero, directed by Peter Pearson, has outgrossed The Godfather in some Western Canada dates, and just opened to good reviews in Toronto's New Yorker theatre.

Filmexpo running in Ottawa

The Canadian Film Institute's two week festival, Filmexpo, began Monday October 15th with a showing of Don Shebib's Between Friends and a special award to filmmaker Allan King. Site is the National Arts Centre in Ottawa.

Filmexpo is really several festivals running at once. A Canadian Film Festival, an International Festival, a Poster Festival, and a tribute to Paramount Pictures comprise the programs.

Filmexpo is one of the only film festivals in Canada recognised by the International Federation of Film Producers. It is supported by the Festivals Bureau of the Secretary of State.

The Canadian Festival features recent Canadian production. Included are Between Friends, Slipstream, Come on Children, The Hard Part Begins, The Visitor, Rejeanne Padovani, Tendresse Ordinaire, Montreal Blues, and Et Tu Fils.

In the International Category are Truffaut's Day for Night, Billy Two Hats, Distant Thunder, La Villeggiature, Joanna Francesca

and Vivre Ensemble. Scheduled for appearances are Jeanne Moreau and Anna Karina.

Paramount president Frank Yablans will introduce Bang the Drum Slowly, and this most recent Paramount effort will signal the beginning of a retrospective.

National Film Board shorts are being featured all through the festival. A tribute to the Canadian Broadcasting Corporation's first Twenty years is also scheduled.

Allan King, noted documentary filmmaker who is now moving into dramatic efforts, will be presented with an award. The award is given annually to an individual working in any capacity in the film industry who has made an outstanding and continuing creative contribution to Canadian cinema.

The Film Poster Competition received more than one hundred entries. Thirty-five were chosen for showing. The judges are Dennis Reed of the National Museum, Vic Adams of Crawley Films, and Claude Beique, a designer for Information Canada. Posters came from all over the world for the competition.

Market Report

ENTERTAINMENT STOCKS

STOCK	CLOSE SEPT. 7	CLOSE OCT. 5	NET CHG.	HIGH FOR 73	LOW FOR 73
-------	------------------	-----------------	-------------	----------------	---------------

TORONTO STOCK EXCHANGE

Baton	9½	9¾	+½	14¼	9
Bushnell	10¾	11	+¾	12	7¾
Canadian Cable Systems	15½	16½	+1	19½	13¾
CFCN	8½	8½	—	10¾	6¾
CHUM B	9¾	10½	+¾	13½	8½
IWC Industries Ltd.	2.30	2.25	— .05	4.00	2.20
Maclean-Hunter Cable	15	14¼	—¾	18½	12
Premier Cable	11	12¾	1¾	19	10½
Q Broadcasting	4.00	3.80	— .20	6.25	3.50
Rank Organization	10¾	10¾	+½	13¼	9¼
Selkirk A	16	16½	+½	17	12½
Standard Broadcasting	10½	10	—½	15	10
Western Broadcasting	11½	11¼	+¾	11¾	10¼

MONTREAL STOCK EXCHANGE

Astral	1.65	1.75	+ .10	2.25	1.10
--------	------	------	-------	------	------

VANCOUVER STOCK EXCHANGE

All Can A	2.46	2.65	+ .19	3.50	2.00
All Can B	2.46	2.65	+ .19	3.40	1.80

NEW YORK STOCK EXCHANGE

Columbia Pictures	45¾	4	— 5¾	9¾	4
Walt Disney	79	78¾	—¾	123¾	70¾
Gulf & Western	25¾	30¾	+4¾	35¾	21¾
Lowes	23¾	27½	+4¾	48	22¾
MCA	26¾	25¾	—½	34¼	18½
Metromedia	13¾	12¾	1 5¾	32¼	10
MGM	16¾	17¾	+¾	24	13¾
National General	29¼	33	+3¾	36¾	25
Transamerica	12¾	13½	+1½	17¾	10¾
20th-Fox	8¾	8¾	+¼	12¾	6½
Warner Communications	12¾	14¾	+2	39¾	10¾

AMERICAN STOCK EXCHANGE

Allied Artists	2¾	3	+5¾	4¼	1¾
Cinerama	1	1	—	2	¾
Filmways	2¾	4¼	+1¼	5¾	2½
General Cinema	16¾	16¾	—¼	37¼	14¾

We changed the cover
because we are now
available at a number of select
newsstands in the
Toronto area.

And soon across the country.
Look for us - we're easier to find.

Domestic Notes

People, Places and Events from Across Canada

People: Harriet Bernstein will be leaving Ambassador Film Distributors as of late October. Harriet handled advertising and publicity for Ambassador since it began a year ago. She formerly did the same chore for International Film Distributors, and was editor of this magazine at one time. . . . Frank Grisbrook of Bellevue Film Distributors has been transferred from his Adv/ Pub role to the post of 16mm booker. . . . J.W. Cosman, a former director of distribution for the NFB, is now Director of Continuing Education for St. Mary's University in Halifax.

Harvey Hart and partner Julian Roffman have plans for a film about a non-hippie commune of married couples. Film, with script by David Lewis Stein, will be shot in Toronto as soon as possible. . . .

Speaking of couples, *Deep Throat* was shown in Toronto and three university students were charged by police. The showing was at the University of Toronto, and admission was two dollars. The print has not been passed by the Ontario censors. . . . The week before, it was shown in Toronto at Rochdale College. The person who showed only broke even despite a five dollar charge. He allowed customers a choice: pay or get in free, if you strip. . . . In further porno news, *Last Tango in Paris* is now before the courts in Winnipeg. The judge recently saw the film.

Crawley Films has won its 200th award recently. *National Frontier*, a Department of National Defence film, won over 81 other contestants at the 6th International Military Films Festival in Versailles, France. . . . Another Crawley effort, *Multiplicity*, made for CP, was liked so much by the BBC that the network ran it as their afternoon test pattern for eighteen months. . . . And Crawleys has discovered the world's largest sporting event. On assignment in Rattvik Sweden, they attended an orienteering event. 12,000 participated.

Quinn Labs has added sound facilities to their production offerings. Mirrophonic Sound Studios have been built under Bill O'Neill's direction with consoles by Ward-Beck. The new facilities are located at 409 King St. West, Toronto. . . . Alphe-Cine of Vancouver has taken over the facilities of Bellevue-Pathé. . . . Bob Crone of Film House is reportedly suing Life Investors International. . . .

A new head has been brought in to try and salvage Toronto's Studio Centre. Wray Suf-radine is the man who says they aren't giving up.

John Dunning and Pierre David of Cinépix and Les Filmes Mutuelles respectively, have agreed to co-produce two Quebec films. No obligation exists with regard to the product of each company. . . . Mutuelles' *State of Siege* broke box office records in the Dauphin theatres in Montreal and Quebec City. . . . It was so popular in Montreal that 130 policemen attended one showing. Film is about interrogation and insurrection in Latin America.

Jean-Claude Lord and Pierre David have completed casting for Lord's directorial effort *Bingo*, and shooting took place during the last six weeks in Montreal. The cast includes Anne-Marie Provencher, Rejeanne Guennette, Jean Duceppe, Gilles Pelletier, Alexandra Stewart.

Francis Mankiewicz took his *Once Upon a Hunt* to the Ontario Film Theatre in Windsor this summer. . . . Cinema Images held a Third World Film Festival at the Ontario Film Theatre in Toronto during September. Fidel Castro was invited, and although he didn't show, many other distinguished speakers did attend. South American film efforts were shown during the run. Among the highlights was a filmed interview with the late Chilean president Allende.

The American Film Theatre reports that ticket sales are going as expected across Canada. Toronto registers the highest number,

then Montreal, Vancouver, Calgary and Winnipeg. No single tickets will be sold as of this writing, but subscribers will be able to purchase a series ticket at the box office on opening night.

The Women of the Motion Picture Industry have had a busy month. Their four-day international convention was held from September 6-9 in Kansas City Missouri, and Canadian delegates included Sylvia Crossley, Florence Long, Hildegard Kublich, Cynthia White, Kitty Fisher, Cay McDermott, Irene Thomson, Betty Bellamy, and Vicky Knight. Another project was a special charity screening at Toronto's Towne Cinema on Saturday October 20 at 10:00 am. Pic shown was *The Royal Ballet* with Dame Margot Fonteyn. Admission was \$1.50, and each one received a souvenir booklet.

In other helping areas, Toronto's Inner City Angels organised a walkathon for their home Scadding House. Money is needed to move the building as it lies in the middle of a new development. The development company started the fund, and 20,000 walkers hope to raise the rest. The Angels bring art to inner city schools through a program which brings artists into active involvement with the children. Stan Pagonis, formerly of Astral, is active in the group. Four filmmakers work much of the time, and the students have completed one ten-minute film.

Showings: *The New Yorker*, recently a skin house, has reverted to its original program of quality films. . . . *The Skylon* in Niagara Falls will show Canadian films in a 100 seat room. . . . and *Ontario Place* in Toronto will now be open Sundays in the winter. Films will comprise the offerings. Plans are for a \$250,000 comedy for Cinesphere next summer.

The National Film Board has returned to China to film the table tennis players there after a hiatus of 26 years. *3 Innocents* in China will be directed by Marcel Carrière, photographed by Alain Dsotie, and sound will be handled by Serge Beauchemin. . . . Jerry Bruck, a 26 year old Montrealer, made a 60 minute short on U.S. political writer I.F. Stone, and saw it premier in Washington last month.

The Canadian Film Distribution Centre has announced its new Board of Directors: Kirwan Cox, Bob Fothergill, Peter Rowe, Jerry McNab, Guy Bergeron, Av Isaacs, Morley Markson, and Andre Paquet. The last fiscal year saw the centre's gross income quadruple and payments to filmmakers quintuple. 150 members received benefits.

The Society of Motion Picture and Television Engineers has conferred two Fellows Awards to Canadian members: Chester E. Beachell of the NFB, a senior research officer; and Maurice L. French, Supervisor of Technical Film operations for the CBC. Their proficiency and contributions place them in the outstanding rank among engineers and executives, according to SMPTE.

Manager shifts in Toronto: Robin Little, formerly assistant at the Yrkdale, now manager of the Park; Jack Boddam, formerly at the Westwood, now at the Mississauga; Gerry Gallaher, formerly at the Capitol, now at the Westwood; and Barry Browne, formerly at the Park, now at the Capitol.

Paramount's *Shanks* was shot on location in Vancouver this summer, with interiors in California. Pic stars Marcel Marceau. . . . A new company has been formed in Toronto by half a dozen investors. They are looking for product to back at this time, and are withholding their names until they find some. Only permanent employee to date is Gerry Arbeid. . . . Quadrant Films have moved their offices to 38 Isabella St., Toronto 5.

Journey has won an award for technical excellence at the Cork Festival. Jean Buffety won for best cinematography. Cork awards only technical achievement.

Focus On: Francois Truffaut

Francois Truffaut was in Toronto to present his latest film, Warner Brothers' *Day for Night*, at a screening. Here are some of his comments at an informal gathering afterwards.



On Filmmaking: A film is a kind of a logic in which not everything can be understood until the whole process is completed. My films are made up from small events which on paper seem to yield nothing.



On current trends: Young directors are writing their own scripts and making movies on small budgets. This is what is making an impact on the world of film now.



On success: I can't really judge my own films anymore. I know too much about them, know them too well. Some I never look at after I cut them.



On Day for Night: I've waited a long time to make a film about filmmaking. I've been taking notes for years. It is a vast project, for which it is difficult to find limits.



On the future: This film is the conclusion of the first period of my work. I was always too nervous to stop before. Now I believe I can. I have two or three books to prepare, including one on *Day for Night*.

CFDC altering low-budget feature terms

The Canadian Film Development Corporation has announced modifications in its program of low-budget feature aid and investment.

The CFDC is raising the total budget possible to \$115,000 from the previous \$100,000. The Corporation will maintain the same ratio of investment, 60% from the CFDC and the rest from private sources, as before.

The purpose of the raise is to allow more leeway in arriving at a practical budget. Filmmakers had complained that \$100,000 was too unworkable an amount.

The CFDC will also be more particular

about who obtains the financial investment. Details of new conditions for qualification are to be announced shortly.

The program, now one year old, has proven to be very successful, according to the CFDC. One hundred and five projects have been submitted to date, and about 10% have received approval. This is in both French and English.

Overall the CFDC reports fewer submissions this year under all of its programs. Their budget of 2.6 million dollars has about run out for this year, although if returns pick up the possibility of investing in another movie is possible.

Editorial

It's time to revamp the Canadian Film Awards

Last weekend's Canadian Film Awards embarrassment shows one thing: it is time to take concrete measures to set the awards up properly, with the goals of including as many people as possible and doing as much good as possible. Now is the time to start.

Only five years ago we saw a rejuvenated Film Awards begin on a small scale in Toronto. Last year, at Ontario Place, the festivities had evolved to the point where the French Canadian segment of the industry was participating, there were enough good films in the feature category to make the events attract public notice, and a consciousness of Canadian nationalism, ability and individuality had gained enough strength to make the Awards meaningful.

Certain procedures had been set up for awarding Etrogs: the jury system, pre-selection, screenings for the public (which the jury attended) and the designation of the various categories.

We seemed to be on our way, especially when the large contingent from Quebec took an active part, a long-sought goal which made the event more national than it had ever been.

What went wrong? It wasn't the move to Montreal; such a plan was most welcome, after having Toronto as the site for so long. Altering the pre-selection and judging certainly couldn't have been enough to generate the French directors' dissent and the Award committee's cancellation. No, there was something else, and it stems directly from the nationalism question.

We were emulating the Americans too much without developing our own unique form. While expressing the goal of creating a showcase for Canadian film, what really happened was that we became carried away with the 'Best' designation.

The award to *Wedding in White* for best picture and *La Vrai Nature de Bernadette* for everything else is a symbol of the inequities and inadequacies of the present system. Just as *Slipstream* winning best picture and *Kamouraska* receiving a special award for all-round excellence; all-round excellence means best — or does it?

No, it doesn't. And that's precisely the point. Gille Carle, Claude Jutra, David Acomb, Peter Pearson, and the rest of them are not in competition with each other, so why impose a competition on them? In fact, no picture can be the best anyway, any more than the Academy Award determines the Best Picture.

Parts of pictures are good; the same aspects

of different pictures are good. So why award Genevieve Bujold Best Actress when other performances were just as competent?

Canada also has a definite film tradition of excellence and pioneering, in the short subject and the documentary. Much more recognition should be granted to these efforts than is now evident.

The first step must be to hold the awards, on a pre-determined basis, alternately in Toronto and Montreal — not Ottawa as an easy out; Queen Victoria tried that, and look what happened.

The next step is to insure the possibility of multiple award winners — not separate Special awards, but as many Etrogs in each category as are merited. We are honoring achievement here, and bringing to the attention of the theatre-going public, we hope, the fact that there are many good Canadian film efforts, not just one in each category. This way marketing exploitation can still be as effective, and a truer picture of Canadian film success will result.

There should be more categories in the feature levels, to insure entries of many different kinds of films.

The jury should consist of a majority of Canadians, for we have the best idea of what our film culture is.

All entries should be subtitled in the other language. It is not enough to subtitle French features; English features should be subtitled in French.

The greatest possible effort must be made to promote the films around the country after they have received media exposure on the night of the ceremonies. Special screenings such as the one planned for Toronto should be held everywhere. The Secretary of State's office should co-ordinate this program, and spend money to promote it; they could obtain the funds from money spent on sending Canadian films to foreign festivals. The public here should know about them first.

A threatened boycott should not prevent the awards from being given out — notice that the French directors didn't say they wouldn't come, they only said they wouldn't go up on stage to accept their awards. The ceremonies must go on, or else the whole industry looks foolish.

Granting the extenuating circumstances of an election in Quebec this year, there was no reason for such quick capitulation, perhaps. But that is beside the point — let us take 1973 and learn from it.

Dollars and Sense

A Guest Commentary

A reply to the censorship editorial

Charles Biesick is a member of the Manitoba Film Classification Board. The following is a letter to the editor on the subject of censorship and the censorship editorial in the Digest. Mr. Biesick's letter is reproduced word for word, without any changes at all. His accusation that the Digest alters articles or writers' opinions in any way is false, but since censorship is the topic, let us hear from him.

Your recent editorial on the question of film censorship was so intemperate, vituperative and insulting it hardly warrants serious consideration.

It is your privilege to question the competence of those of us serving on the various film classification boards. But when you say none of us has the right to do the job we are doing you are merely revealing your ignorance of some very obvious facts.

The people serving on these boards are not there because of their own whims; they are appointed by governments, be they Liberal, Conservative or NDP governments. Their powers are defined in acts passed by the provincial legislatures. All members of the legislatures are elected by the people. These boards exist, and will continue to exist, as long as a majority of people want some degree of supervision being maintained over the kind of films being shown in public theatres.

Editors have censorship powers. They supervise what goes into their publications and have the right to reject material they don't consider suitable for publication. Directors or selection committees of public art galleries determine what pictures are to be hung in our public galleries. Not every picture or drawing is considered worthy of this honor. Why then do you consider it so outrageous to have a degree of supervision being maintained over the kind of motion pictures being shown in our public theatres?

In your editorial you rave about small groups of government appointees telling people what films they can see instead of letting people decide for themselves. You know, of course, that this is arrant nonsense. The 20 million Canadians cannot decide for themselves what films to see: they can only see the films being produced and exhibited — and this is being decided by the people in the film industry. Obviously you resent even the very minimal influence exerted in this matter by public boards.

Why your fulminations against censorship in an era where it hardly exists? Nude copulation scenes are regular features in hundreds of movies. Every aspect of sexuality has been presented with utmost explicitness. Every form of sex deviation has been thoroughly exploited in the movies. Rape, incest, sodomy and every form of sex perversion and every form of human depravity can be seen in the movies. The lives of punks, pimps, prostitutes, gangsters, murderers and criminals of every sort are most frequently depicted on the silver screen. Violence, killing and blood and gore for evermore are standard features. Dope pushers are ably assisted in their nefarious work by the many scenes of pot-smoking and dope-taking shown in the movies. Profanity and the foulest kind of dialogue the film makers are capable of inventing comes through loud and clear in stereophonic sound in every movie house. So what is being censored?

The facts contained in the annual report of the Ontario Film Classification Board, which you published, are substantially the same as those of other provinces. Considering the many atrocious films being produced the fact that Ontario rejected only 11 out of 711 films during the course of the year indicates that the Ontario Board, as well as those of other provinces, have been exceedingly liberal and permissive in the exercise of their duties — too permissive in the opinions of many. The results of a public opinion poll published last year in a widely-circulated week-end magazine indicated a majority of Canadians wanted stricter censorship of films.

But you show your contempt for the opinions of others in every paragraph of your editorial. Many people believe the prevailing permissiveness has resulted in the production of a large number of films that will have a detrimental effect on society. You say such views are "total crap". Most parents believe at least the children and under-aged youngsters should be protected from the baneful influence of bad movies. You arrogantly dispose of such opinions by saying "that's crap too". Having

seemingly a limited vocabulary you hope to win all your arguments with your one favorite four-letter word: "crap".

Our Manitoba Board does not have censorship powers. But we do use our influence with the film exhibitors, and have been successful to some degree, in keeping some of the worst of the porno "crap" from being shown. You are enraged that even an infinitesimal portion of the many exorable films being produced are weeded out by government-appointed boards. In San Francisco the District Attorney took action against a film which showed a woman having sexual intercourse with a dog. In other parts similar action has been taken against "Deep Throat".

You are highly incensed that an attorney-general here and there on the continent takes action against a film deemed in contravention of the obscenity laws. You apparently believe movie makers should be treated as a special privileged group in our society — above the law, free of all restraints and answerable to no one.

The people on film classification boards may make wrong decisions. Their decisions are subject to review and change if challenged by film distributors. Attorneys general may err in their judgments in seizing a film; but the final decision in all such cases rests with courts of law. There are no ogres here wielding single-handedly the "incredible power" you rave about in your editorial.

It probably never occurred to you that some of us are on film classification boards because of our interest in films and that we are concerned about the future of this entertainment field. Despite your editorial you must surely know that never before have film makers been so completely free to pursue their own ideas as in the past six years. It is equally obvious that many of them have abused their freedom by producing a lot of film garbage which by turns has outraged, disgusted, sickened and bored a lot of movie audiences; as a result of which most movie houses face the largest number of empty seats since the dawn of film-making. This is something editors of film magazines ought to be concerned about instead of concocting insulting editorials about the people on film classification boards.

In your editorial you refer to people on these boards as "cowards" who are afraid to face their critics. I'm not impressed with the courage of a fellow calling me that while cowering behind a typewriter. Any dumb, snott-nosed kid can peek out the word 'coward' on a typewriter. From an editor of a journal purporting to be the leading film publication in Canada we have a right to expect the discussion to be on a somewhat higher plane.

For your information members of our Board have never missed a single opportunity to face our critics. The Chairman of our Board has faced our critics at meetings of the Film Distributors Association in Toronto. He has addressed meetings of the Film Exhibitors Association. He has appeared on TV and faced the critics on open line radio shows. He and other members of our Board have attended seminars and participated in panel discussions on film censorship. We have faced audiences in high schools and at universities and wherever we've been invited. As an agency of the government our office is open to the public five days a week.

We have readily granted interviews to anyone and any group wishing to voice a complaint. No letter of criticism or request for information addressed to our office has remained unanswered. Right now I'm wasting my time while on vacation replying to your editorial, which hardly deserved a reply in view of your insults. Will you please tell us what more we must do to convince you that we are not afraid to face our critics and justify our position and our actions?

I was hardly aware that outstanding courage was a requirement for this job; but I don't take kindly to being called a coward. Unless arrogance and boorishness are your chief attributes the people on film classification boards have a right to expect an apology from you.

Letters to the Editor

About the 'quota' arrangement

To the Editor:

Regarding the agreement involving a setting up of voluntary quotas: Who does anybody think they're kidding? This is no 'quota' agreement but a method whereby the exhibitors and distributors have an easy out and can give some lame excuse for not really pushing a Canadian film.

If Toronto and other big cities are to be the yardstick of success to determine whether the picture plays in a smaller centre, then the whole point is missed. A quota agreement means more than giving a film a chance to be seen outside the major centres (a chance that any American movie has now anyway). A quota agreement must insure that every Canadian film is properly promoted and does play in every centre.

Only if the films made here become known can we expect people to patronize them. American movies are patronized because people know what to expect. Canadians don't really know what Canadian movies are.

Furthermore, the present quota agreement is too short-termed. It takes a long time to educate people about films that are different, but eventually they will go to see them. So let's give our own movies a real chance. It's a chance the American movies have had all along.

Yours truly,
F. Chanofsky
Toronto

To the Editor:

The quota agreement set up this summer leaves much to be desired, it's true, but at least it's a beginning. We need a beginning. What strikes me as unusual is the idea that just showing a film for two weeks, and spending a little time and effort on advertising its existence (not to mention money) will somehow obscure the fact that such incredible neglect by the foreign-owned companies has existed in the past. While Famous Players has invested money in Canadian productions, Odeon has done nothing. Some American distributors have made some effort, but then we have Warner Bros. and A Fan's Notes.

So where will this quota agreement lead us? Off on a tangent, I suspect, or into oblivion. It offers an easy out for distributors, exhibitors, and the government, and conveniently blunts the real issues we should be discussing, such as foreign use of money from our entertainment industry.

Yours truly
J. Bowering
Peterborough

Readers comments are always invited, provided they are concise and to the point. Send yours to: Letters to the Editor, Canadian Film Digest, 175 Bloor St. East, Toronto 5.

Pre-View:

ACROSS THIS LAND WITH STOMPIN' TOM CONNORS

Distributor: Cinepix
Cast: Stompin' Tom Connors, Bobby Lalonde, Joey Tardiff, Chris Scott, Kent Brockwell, Sharon Lowness, The Rovin Cowboys.
Credits: Producers: John Dunning and Andre Link; Executive Producer: Alfred Pariser; Director: John Saxton; Music Consultant: Jury Krytiuk; Recording Engineers: Russ Heise, George Semkiw, Hayward Parrot.
Story: Country and Western singer Stompin' Tom Connors on tour, performing and at leisure.

AMERICAN GRAFFITI



Distributor: Universal Films
Cast: Richard Dreyfus, Ronny Howard, Paul LeMat, Charlie Martin Smith, Candy Clark.
Credits: Producer: Francis Ford Coppola; Director: George Lucas.
Story: A night in the lives of four teenagers in the early 1960's.

BETWEEN FRIENDS



Distributor: Clearwater Films.
Cast: Michael Parks, Bonnie Bedelia, Henry Beckman, Chuck Shamata.
Credits: Producer: Chalmers Adams; Director: Donald Shebib; Screenplay: Claude Harz; Cinematographer: Richard Leiterman; Editors: Tony Lower, Donald Shebib.
Story: Two friends become re-united in Toronto and set out to rob a Sudbury mining payroll.

CHARLEY VARRICK

Distributor: Universal
Cast: Walter Matthau, Joe Don Baker, Felicia Farr, John Vernon.
Credits: Producer: and Director: Don Siegel; Executive Producer: Jennings Lang; Screenplay: Howard Rodman, Dean Riesner; Cinematographer: Michael Butler, Editor: Frank Morris.
Story: Charley robs small banks only because pursuit is not as diligent as with large hauls. But one day he accidentally robs \$750,000 from the Mafia, and the pursuit becomes large.

COPS AND ROBBERS

Distributor: United Artists
Cast: Cliff Gorman, Joseph Bologna
Credits: Producer: Elliott Kasner; Director: Aram Avakian; Screenplay by Donald E. Westlake; Cinematography: David Quaid; Editor: Barry Malkin.
Story: A suspense comedy in which two cops on the beat plan a multi-million dollar Wall Street heist.

DAY FOR NIGHT



Distributor: Warner Brothers.
Cast: Jacqueline Bisset, Jean-Pierre Aumont, Valentina Cortese, Jean-Pierre Leaud, Dani, Alexandra Stewart.
Credits: Executive Producer: Marcel Berbert; Director: Francois Truffaut; Screenplay: Francois Truffaut, Jean-Louis Richard, Suzanne Schiffman; Cinematography: Pierre-William Glenn; Editors: Yann Dedet, Martin Barraque.
Story: A group of actors gathers in Nice to make a movie. How a movie is made is shown.

DON'T LOOK IN THE BASEMENT

Distributor: Astral Communications

FROM THE MIXED UP FILES OF MRS. BASIL FRANKWILER

Distributor: Ambassador Films.
Cast: Ingrid Bergman
Story: A little girl, solidly middle class, fantasises, much to her parents' chagrin. She loves art and in The Metropolitan Museum meets Mrs. Frankwiler, who helps her to discover herself.

HAPPY MOTHER'S DAY, LOVE GEORGE



Distributor: Ambassador Films.
Cast: Patricia Neal, Chloris Leachman, Bobby Darin, Tessa Dahl, Gale Garnet, Cathie Brown.
Credits: Produced and Directed by Darren McGavin.
Story: A young man returns to his home to seek his identity and becomes involved in a sisterly feud, murder and madness.

THE HONG KONG CAT

Distributor: Astral Communications

I ESCAPED FROM DEVIL'S ISLAND

Distributor: United Artists
Cast: Jim Brown, Christopher George, Rick Ely, Richard Rust.
Credits: Producers: Roger and Gene Gorman. Director: William Witney. Written by: Richard Adams. Music: Les Baxter.
Story: A prison escape story, from Devil's Island.

THE ITALIAN CONNECTION

Distributor: Astral Communications

JONATHAN LIVINGSTON SEAGULL

Distributor: Paramount
Cast: Guess
Credits: Directed by Hal Bartlett
Story: From the best-seller novel.

Movies to be released now to mid-November

KAMOURASKA

Distributor: Cinepix
Cast: Genevieve Bujold, Richard Jordan, Philippe Leotard.
Credits: Producers: Pierre Lamy, Mag Bodard; Director: Claude Jutra; Screenplay: Claude Jutra, Anne Hebert; Cinematographer: Michel Brault; Editor: Renee Lichtig.
Story: In nineteenth-century Quebec, a young married woman has an affair with an American, and they plan to murder her husband.

KEEP IT IN THE FAMILY

Distributor: Cinepix.
Cast: John Gavin, Patricia Gage, Adrienne La Russa, Kenneth Dight, Alan McRae, Sheena Larkin, Monica Parker, John Baylis, Gillie Fenwick.
Credits: Producers: Andre Link, John Dunning; Director: Larry Kent; Screenplay: Edward Stewart; Cinematography: Roger Moride; Editor: Larry Kent.
Story: A mixed-up comedy about marital affairs, revenge by the young, and human relationships.

LADY KUNG FU



Distributor: National General.
Cast: Angela Mao, Carter Hunning, Wei Ping Ao, Pai Wing.
Credits: Producer: Raymond Chow; Director: Huang Feng; Cinematography: Li Yu Fang.
Story: Good triumphs over evil; might makes right.

THE LAUGHING POLICEMAN

Distributor: Twentieth Century-Fox.
Cast: Walter Matthau, Bruce Dern, Lou Gossett.
Credits: Produced and Directed by Stuart Rosenberg; Screenplay by Thomas Rickman.

LOVE AT 16

Distributor: Astral Communications

A MAN CALLED NOON

Distributor: National General Pictures.
Cast: Richard Crenna, Stephen Boyd, Farley Granger, Rosanna Schiaffino.
Credits: Producer: Euan Lloyd; Director: Peter Collinson; Screenplay: Scott Finch; Cinematography: John Carbrera; Action Supervisor: Bob Simmons.
Story: A man who has lost his memory becomes involved with murder and swindlers as he seeks his identity in the Old West.

MASSACRE IN ROME

Distributor: National General Pictures.
Cast: Richard Burton, Marcello Mastroianni, Leo McKern.
Credits: Produced by Carlo Ponti; Director: George Pan Cosmatos; Executive Producer: Philip Breen; Screenplay: Robert Katz, George Pan Cosmatos.

THE NEW LAND

Distributor: Warner Brothers.
Cast: Max von Sydow, Liv Ullman, Eddie Axberg.
Credits: Produced by Bengt Forslund; Directed, Photographed, Edited by Jan Troell; Screenplay: Jan Troell, Bengt Forslund.
Story: The sequel to The Emigrants, as the newcomers set up life in America.

PAPERBACK HERO

Distributor: Alliance Film Distributors.
Cast: Kier Dullea, Elizabeth Ashley, John Beck, Dayle Haddon, Franz Russell.
Credits: Producers: John F. Bassett, James Margellos; Director: Peter Pearson; Screenplay: Les Rose, Barry Pearson; Editor: Kirk Jones; Cinematographer: Don Wilder.
Story: A young man escapes from his dead-end existence in a Saskatchewan town with hockey, sex and personal hyperbole.

THE PAPER CHASE

Distributor: Twentieth Century-Fox
Cast: Timothy Bottoms, Lindsay Wagner, John Houseman.
Credits: Producers: Robert Thompson, Roderick Paul; Director and Screenplay: James Bridges.
Story: The competition for success at Harvard Law School, and how it changes the life of one young student.

PRIVATE SCHOOL GIRLS

Distributor: Astral Communications

THE PYX

Distributor: Cinepix.
Cast: Christopher Plummer, Karen Black, Donald Pilon, Jean Louis Roux.
Credits: Executive Producer: Maxine Samuels; Producer: Julian Roffman; Director: Harvey Hart; Screenplay: Robert Schlitt; Cinematographer: Rene Verzier.
Story: A Montreal detective probes the death of a call girl to determine whether it was murder or suicide, and finds devil-worshippers.

REJEANNE PADOVANI



Distributor: Cinepix.
Cast: Jean Lajeunesse, Luce Guilbeault, Roger Lebel.
Credits: Producer: Marguerite Duparc-Lefebvre; Director: Denys Arcand; Screenplay: Jacques Benoit, Denys Arcand; Cinematographer: Alain Dostie; Editing: Denys Arcand, Marguerite Duparc.
Story: Political and personal corruption in Quebec and how a man becomes involved in it.

SCALAWAG



Distributor: Paramount
Cast: Kirk Douglas, Mark Lester, Neville Brand.
Credits: Producer: Anne Douglas; Director: Kirk Douglas; Screenplay: Albert Maltz, Sid Fleischman; Cinematography: Jack Cardiff.
Story: A one-legged rogue leads a group of cut-throats on a treasure hunt in California in 1840.

THE SEVEN UPS

Distributor: Twentieth Century-Fox.
Cast: Roy Scheider, Tony Lo Bianco, Larry Haines.
Credits: Produced and Directed by Philip D'Antoni.

*concluded
on next page*

Pre-View: Concluded

THE SHANGHAI KILLERS

Distributor: Astral Communications

SIDDHARTHA

Distributor: Columbia Pictures

Cast: Shashi Kapoor, Simi Garewal, Romesh Sharma.

Credits: Produced, Directed, Written by Conrad Rooks; Cinematographer; Sven Nyk-vist Editor: Willy Kemplen.

Story: Based on the Herman Hesse novel, a young man studies and learns as he seeks true happiness in India.

SLIPSTREAM



Distributor: Cinepix

Cast: Luke Askew, Patti Oatman, Eli Rill.

Credits: Produced by James Margellos; Director: David Acoma; Screenplay: William Fruet; Cinematographer: Marc Champion; Editor: Tony Lower.

Story: A disc jockey living an isolated existence in Western Canada is brought to face certain truths about his life and himself.

THE SPOOK WHO SAT BY THE DOOR

Distributor: United Artists.

Cast: Lawrence Cook, Paula Kelly, Janet League, J.A. Preston, Paul Butler.

Credits: Producers: Ivan Dixon and Sam Greenlee. Director: Ivan Dixon. Music: Herbie Hancock. Film Editor: Michael Kahn.

TALES THAT WITNESS MADNESS

Distributor: Paramount Pictures.

Cast: Kim Novak, Georgia Brown, Joan Collins, Jack Hawkins, Donald Houston, Donald Pleasence.

Credits: Director: Freddie Francis. Producer: Norman Priggen. Screenplay: Jay Fairbank. Director of Photography: Norman

Warwick. Music: Bernard Ebbinghouse. Editor: Bernard Gribble.

TRIPLE IRONS

Distributor: National General

Cast: David Chiang, Li Ching, Ti Lung.

Credits: Producer: Run Run Shaw; Director: Chang Cheh; Screenplay: I Kuang; Cinematographer: Kung Mu-To.

Story: A one-armed swordsman is drawn into a tangled web of passion and revenge.

UNDER MILK WOOD

Distributor: Ambassador Films.

Cast: Richard Burton, Peter O'Toole, Elizabeth Taylor.

Credits: Produced, Directed and written by Andrew Sinclair.

Story: Dylan Thomas' famous radio poem play showing a day in the life of a Welsh village.

U-TURN

Distributor: Cinepix

Cast: David Selby, Maud Adams, Gay Rowan, William Osler.

Credits: Produced and Directed by George Kaczender; Screenplay: Douglas Bowie; Cinematography: Milklos Lente; Editor: George Kaczender.

Story: A young man, haunted by the vision of a girl he saw only for a fleeting moment, sets out to find her.

THE WAY WE WERE



Distributor: Columbia Pictures.

Cast: Barbra Streisand, Robert Redford, Lois Chiles, Patrick O'Neal.

Credits: Producer: Ray Stark; Director: Sidney Pollack; Screenplay: Arthur Laurents; Cinematography: Harry Stradling; Editor: Margaret Booth.

Story: A love story about the courtship and marriage of two people with totally different lifestyles, set in the 1930's to 1950's America.

YOUR THREE MINUTES ARE UP

Distributor: Ambassador Films.

Cast: Beau Bridges, Ron Leibman, Janet Margolin, Dathleen Freeman, David Ketchum, Stu Nisbet.

Credits: Producers: Jerry Gershwin and Mark Levy. Director: Douglas Schwartz. Written by: James Dixon. Film Editor: Aaron Stell.

Story: One man teaches another how to live, based on the conviction that everything is free if you have the right charge numbers.

ACTRA Toronto branch holds elections

The first meeting of the newly elected Toronto Branch Council of ACTRA was held on Tuesday, September 4th, 1973, when the Executive for the 1973-74 term was elected.

Alan Bleviss was re-elected President for a second term. Mr. Bleviss has been a member of ACTRA and Equity for eight years. He works mainly in ACTRA's jurisdiction as narrator and announcer.

Richard Davidson was elected to serve in his second year as Vice-President. He has received unanimous support from Council to continue as head of the Talent Agents' Franchise Committee. Mr. Davidson's career focuses on drama where he is regularly featured in Stage, Television and Radio productions across the country.

Rex Hagon was re-elected Secretary-Treasurer. Mr. Hagon has been a member

of ACTRA since 1955 and has been involved in the profession since the age of seven. He is active in Television, Radio, Film and Stage.

The other members of the Toronto Branch Council are: Pierre Berton, Vernon Chapman, Barbara Franklin, Jack Gray, John David Hamilton, Nina Keogh, Ben Lennick, Gino Marrocco, Ben Nobleman, Pat Moffatt, Lorraine Thomson and Ratch Wallace.

The new Council met the Toronto membership at a General Membership Meeting held in the Hunting Room, King Edward Hotel, on October 11th.

The purpose of the meeting was to obtain recommendations from the membership for the upcoming negotiations of the Television and Radio Commercials Agreement between ICA/ACA and ACTRA.

Visitors

Passing Through Toronto



Martin and Gail Stayden, in town for the opening of their picture distributed by Ambassador, *I Would Never Have Sex with Any Man who has so Little Respect for my Husband*.



Actor Richard Benjamin poses with two Toronto policemen in front of the MGM Westworld bus.



Actress Genevieve Bujold was in town to promote Claude Jutra's Cinepix release, *Kamouraska*.



Director Francois Truffaut was in Toronto for Warner Brothers' *Day for Night*.



James Bridges, writer-director of *The Paper Chase*.



Robert Thompson, Producer of *The Paper Chase*.

Also in Toronto for personal appearances or just passing through were director Harvey Hart, stars Christopher Plummer and Karen Black and executive producer Maxine Samuels for Cinepix's *The Pyx*; director Costa-Gavras for Mutual's *State of Siege*, Pauline Kael and Penelope Gilliat for publication of collections of their criticism; Maud Adams, featured actress in George Kaczender's *U-Turn*, accompanied by Kaczender for Cinepix; Lesley Wagner and John Houseman, featured actors in Twentieth Century-Fox's *The Paper Chase*; star Richard Petty for Ambassador's *The Richard Petty Story*; star Elizabeth Ashley of Alliance's *Paperback Hero*; and star Michael Parks of Clearwater's *Between Friends*.

Don Shebib's new film opens in Toronto

Don Shebib's *Between Friends* had its official world premiere in Toronto on October 12th at the Imperial theatre. The week before the opening a preview was held with members of the film community as invited guests.

Produced by Chalmers Adams through his company Clearwater Films, the film was directed by Shebib and written by Matthew Harz. Director of photography was Richard Leiterman, music by Matthew McCauley, editing by Tony Lower and Shebib, and art direction by Claude Bonniere.

The film stars Michael Parks, Bonnie Bedelia and Chuck Shamata. Also featured are Henry Beckman and Hugh Webster.

The theme song of the film, with music by McCauley and lyrics by Daniel Hill, is being marketed by a partnership of Clearwater and McCauley Music. It was cut at Toronto's Manta Sound Studios. The flip side is *Pacific Dawn*, an instrumental piece composed and arranged by McCauley.

Between Friends has been seen before the official premiere, though. Over the past several months it has been invited to countless foreign festivals, where it has received favorable reviews. Upon its Toronto opening, the film also garnered favorable notices from the Toronto critics.

Adams says that no arrangements have been made as yet with foreign distribution, but



Producer-director John Trent (left) chats with the producer of *Between Friends*, Chalmers Adams.

negotiations are now on. Clearwater will distribute the film itself in Canada.

The film was financed by the Canadian Film Development Corporation, Famous Players, and, for the first time, direct financial involvement by a Canadian bank, in this case the Toronto-Dominion Bank.

The movie was shot in nine weeks in California, Sudbury and Toronto. It tells of a last chance attempt by two men to obtain the big payoff.



Actor Chuck Shamata (left) and cinematographer Richard Leiterman of *Between Friends* chat with director David Acomba.

Richler's Duddy Kravitz finally lensing in Montreal

By DANE LANKEN

MONTREAL — Montreal's St. Urbain Street, a fashionable residential area in 1900, was by the 1920s an immigrant Jewish ghetto. It remained that way until the early 1950s, when successive waves of newer immigrants — Greeks, Italians, Portuguese — took over the area and claimed it as their own.

But in its Jewish heyday, it was The Street, the poor but proud area, with a kosher meat market on every corner. The society was classically upwardly mobile, and today, not a few members in good standing of Montreal's economic, artistic and social elite trace their origins back to St. Urbain.

High among that elite is Mordecai Richler, the writer who has celebrated life on The Street in a series of books, especially in 1959 with *The Apprenticeship of Duddy Kravitz*.

Richler left the ghetto years ago, to spend 18 years in London and then move back to Montreal — this time to relatively ritzy Westmount.

But in the past month, he has been spending a lot of time up on St. Urbain Street, and parts of the old block have taken on a distinctly '50s Jewish look. The reason is, of course, the making of the movie version of *Duddy Kravitz*.

At \$700,000, it's a kosher item from top to bottom.

Richler himself wrote the screenplay, and takes an active part in the movie-making, right down to location searches. Director is Ted Kotcheff, a Toronto product of early days CBC-TV, who's known Richler long enough to have shared a London flat with him in the '50s while he put the last chapter on 'Duddy'.

Duddy himself is Richard Dreyfuss, the end-result of a six-month search that took producer John Kemeny across Canada, to New York, and finally to Los Angeles where Mr. Right turned out to be Baby Face Nelson in the recent *Dillinger* and the uptight intellectual in *George Lucas'* celebrated *American Graffiti*.

Shooting began in mid-September in the Laurentian resort of Ste. Agathe, about 50 miles north of Montreal. The location was the

Castle des Monts, a rambling summer hotel favored by Montreal's Jewish community until Miami Beach came along. It is right down the lake from the boarding house Richler's mother ran in the 1940s.

Things began well, with the CFDC's Michael Spencer and Secretary of State Hugh Faulkner dropping in to say how pleased they were. Pleased, too, was the way everyone seemed with Dreyfuss' comic depiction of the scheming, ambitious young Duddy, and with director Kotcheff's artistry. And with Micheline Lanctot, the Montreal actress who, after leading roles in Gilles Carle's *La vraie nature de Bernadette* and the current *Les corps célestes*, can't seem to do anything wrong.

Back in Montreal, bits of St. Urbain Street have been facelifted back to the 1940s, with the Choix Grocery temporarily becoming Moishe's Kosher Meat Market and the Valente Restaurant reverting to the Melnick Fish Store.

Even the walk-up flat looks right, with '40s clothes and furniture coming from local thrift shops and Jewish Peoples' School class pictures borrowed from half a dozen attics. Set designer Anne Pritchard has done a dandy job.

There were moments of apprehension just before shooting began that props would be a problem. But a last-minute drive (via local newspapers) turned up more than enough momentos. And extras. Literally, everybody's mother and great aunt has a part in the movie, which, in the Jewish sector, has brought out the kind of enthusiasm normally reserved for bond drives.

Even real estate whiz Gerald Schneider, who usually keeps a good distance from film projects, chucked in half the budget for 'Duddy'. The fact that he's another product of The Street — one school grade behind Richler — evidently helped him make up his mind.

In fact, there were rumors on the set that this one and same Schneider is the real-life model for Duddy. But Richler is non-committal.

"There are 300 people in Montreal," he says, "who think they're Duddy Kravitz."

16mm fest in Montreal

The Third Montreal International Festival of Cinema in 16mm, will be held in the auditorium of the Quebec National Library, 1700 St. Denis Street, from October 23 to 28. Main programmes will be screened at 7:30 and 9:30 p.m. daily. Special informative sessions are scheduled on Saturday, October 27 and Sunday, October 28, at 2:00 and 4:00 p.m. Meetings, conferences and open sessions will be held on October 24, 25 and 26 at 4:00 p.m.

As a non-competitive, cultural and informative annual event, the Festival is dedicated to the discovery, exhibition and promotion of outstanding recent productions by young filmmakers from around the world.

Films are chosen for their qualities in terms of cultural, social and aesthetic advancement of the medium and the progressive ideas and tendencies displayed through them.

Fifteen features and forty short-subject films will be premiered during the Festival week, representing a participation of seventeen countries. The entire programme has been chosen among three hundred submitted entries, previewed by the Festival's selection committee. Its programme will include films from Australia, Belgium, Canada, England, France, Greece, Holland, Japan, Spain, Switzerland, Turkey, U.S.A. and Yugoslavia.

For the first time this year, the Festival will pay tribute to the emerging socially-oriented cinema of Latin America, dedicating a con-

siderable part of its programmes to films from Argentina, Bolivia, Chile and Colombia.

Under this year's theme of "The Cinema of Tomorrow", the Festival will present important examples of "alternative", "parallel" or "independent" cinema in the 16mm format, produced during the last two years. This cinema forms a singular means of expression for individual artists and social groups whose ideas and views do not coincide with those generally held by the established film industries.

The Festival's main objective is to serve as a centre of information providing exhibition and the possibility of public and critical acclaim to cinematographic contributions which would, otherwise, have remained largely unseen. In addition to the unique opportunity it provides to audiences in the Montreal area to view and appreciate those films, we also hope that a more extensive, subsequent circulation will be possible through television, educational institutions, film societies and the non-commercial distribution circuits.

The Montreal International Festival of Cinema in 16mm, is organized by the Independent Filmmakers' Cooperative with the support and collaboration of the Department of the Secretary of State, the Arts Council of the Metropolitan Region of Montreal, the Department of External Affairs, the Ministry of Cultural Affairs of Quebec and the National Film Board of Canada.

Astral, Bellevue-Pathe to merge

The merger of Astral Communications and Bellevue-Pathe film processing labs is now virtually complete. Approved in principle by the boards of directors of both companies, the official completion of the deal awaits Astral shareholder ratification.

Martin Bockner, president of Astral, said that Astral shareholders will be asked to ratify the merger on November 12. "The mechanics of the merger are still being worked out, too. But we have determined a quarterly closing date of August 25th in order to obtain figures to send to shareholders, and this information is now being mailed."

The two companies concerned are, in the

case of Astral, a major Canadian distributor and sometime investor in films and Bellevue-Pathe, one of the country's largest labs, with facilities in Toronto, Montreal, and Vancouver. Bellevue also invests in films.

No decision has been made as to the various executive positions of the new company. Bockner is now president of Astral, and Harold Greenberg is president of Bellevue-Pathe.

The Bronfman family of Montreal are at present large shareholders in both companies with representation on the boards of directors.

The new company will be called Astral-Bellevue-Pathe.

P
R
E
S
E
N
T
I
N
G



Completely Revised and Expanded

THE CANADIAN FILM DIGEST

1974 YEARBOOK
OF THE CANADIAN FILM INDUSTRY

The reference source for
PRODUCTION
DISTRIBUTION
EXHIBITION
Plus: Canadian Film Award winners,
associations, college programs
in film, and more.

1974 YEARBOOK

The Winner

for Best Yearbook

of the Canadian Film Industry for 1974...

THE 1974 CANADIAN FILM DIGEST
YEARBOOK

The reference source for production, distribution,
exhibition and research in the Canadian film industry.

To order yours, just fill out
the coupon on page 15

NOW
AVAILABLE!

FOUR FALL BOX OFFICE WINNERS

from

ifd

LA GRANDE BOUFFE

(The Great Feed)
(FRENCH-COLOR)

VARIETY Says

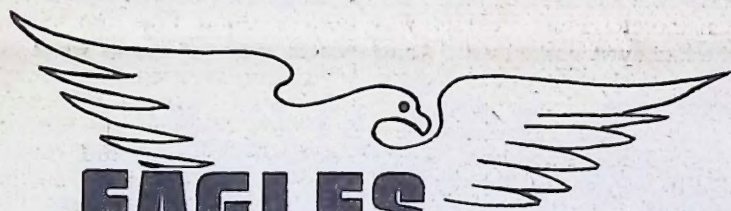
Cannes, May 15.
NPF release of Mara Film-Capitolina production. Stars Marcello Mastroianni, Michel Piccoli, Ugo Tognazzi, Philippe Noiret; features Andrea Ferreol. Directed by Marco Ferreri. Screenplay, Ferreri, Rafael Ascona; camera (Eastmancolor), Mario Vulpiani; editor, Claudine Merlin; art director, Michel De Broin; music, Philippe Sarde. Reviewed at Cannes Film Fest (competing), May 13, '73. Running Time 130 MINS.
Marcello Marcello Mastroianni
Ugo Ugo Tognazzi
Michel Michel Piccoli
Philippe Philippe Noiret
Andrea Andrea Ferreol

An extremely provocative film that will enrage some, delight others and create interest no matter what the attitudes it engenders. It thus makes a film that could well have both specialized and highly exploitable interest everywhere. On the surface it is about four men who inexplicably decide to hole up in a villa in Paris and eat themselves to death, not to forget sex.



THE SAVAGE PLANET

An animated science fiction movie for all ages



EAGLES over LONDON

WORLD WAR II WAS THE SUBJECT OF MANY GREAT ONES:

NAVARONE
GREAT ESCAPE
LONGEST DAY
DIRTY DOZEN
BATTLE OF THE BULGE

AND NOW:

EAGLES over LONDON

WITH: FRED STAFFORD
VAN JOHNSON
EVELYN STEWART

"★ ★ ★ ½ ... SHEER AND UNEXPECTED TERROR!
A TOUGH, BITTER LITTLE SLEEPER OF A MOVIE ABOUT
FOUR TIMES AS GOOD AS YOU'D EXPECT!
UNBEARABLE TENSION!" — Chicago Sun Times

MARI,
SEVENTEEN, IS
DYING. EVEN FOR
HER THE WORST
IS YET
TO COME!

**TO AVOID
FAINTING
KEEP REPEATING,
IT'S ONLY A MOVIE
...ONLY A MOVIE
...ONLY A MOVIE
...ONLY A MOVIE
...ONLY A MOVIE**

... IT'S JUST
ACROSS THE
STREET FROM
"JOE"!

WARNING!
NOT RECOMMENDED
FOR PERSONS
OVER 30!

LAST HOUSE ON THE LEFT

International Film Distributors LIMITED

TORONTO MONTREAL CALGARY

SALES OFFICE

20 BLOOR ST. WEST, TORONTO 5, ONT. PHONE (416) 962-4061

TELEX 06-219-846 CABLE: INTERFILM

CHAS. S. CHAPLIN
Executive Vice-President

MORLEY MOGUL
Theatrical Sales Manager

A new West Coast producer makes his first feature

By LES WEDMAN

Newest and youngest film-maker on the West Coast is Bob Elliott, who's been at it full time for just a few months and working at a new career part-time for a couple of years.

Elliott, president of Bob Elliott Film Productions Ltd., has wrapped up his first feature, *The Inbreaker*, a \$400,000 fishing drama, co-starring Hollywood actors Johnny Crawford and Christopher George.

Produced with help from the CFDC, Famous Players, and private investors in Vancouver, the picture was directed by Canadian George McCowan. Mike Lente of Toronto was director of cinematography.

Producing with Elliott was Jim Margellos, back from the east, a working arrangement with John Bassett jr. gone overboard since Bassett has eased out of films and into hockey.

Bob Elliott, who's 26, was manager of a twin Famous Players' theatre in West Vancouver and in various managerial posts with the company for seven years.

He caught the movie bug during one of his Saturday matinees for the local kids when he decided he could make short films better than those he was showing.

So in spare time and with his own money, Elliott made *Up the Mountain*, *Quack* and *Four on the Road*. He showed them in his own theatres and they're now making the rounds of commercial houses in Canada and in Australia.

He also produced TV commercials and industrial films while still managing two FP theatres and then decided features made in B.C. were next.

He formed his own company with Werner Franz, European-trained film expert, as vice-president in charge of production. Franz is doing the editing on *The Inbreaker* and also handled second unit film work.

At the same time, with best wishes as well as financial interest in his future, Famous Players and Bob Elliott severed connections as employer and employee.

That wasn't just because Elliott was finding that putting a feature film together was a time-consuming job, but also because he had built a twin 16mm theatre of his own in Langley just outside Vancouver.

With that 16 mm house going well under another Elliott branch — Northwest Cinemas Ltd., he linked up with a developing company, Van Dorne & Company, which was building a new 177-seat movie house in downtown Van-



Bob Elliott

couver. Elliott's Cinema Management branch of his multi-operation is running The Rembrandt and there are plans for another theatre a few blocks away.

Elliott also is booking his own theatres and is distributing films for competitors. He had made a trip east and returned as sole distributor here for Mutual Films, Crawley Films, Ken Films and Frontier Films, all located in eastern Canada.

Mutual will be distributing *The Inbreaker* when it's ready for release late this year.

Raising the money for this project was Elliott's toughest and most frustrating period. Since cameras started rolling things have gone unusually smoothly, so much so that Elliott already is into pre-production planning for his second feature, *Night of the Black Summer*.

Writers Jacob Zilber and W.J. Sigurgeirson, who scripted the original *The Inbreaker*, have been on location for consultation but have spent hours collaborating on an adaptation for the next movie.

The Inbreaker, shot mainly in the Vancouver Island fishing towns of Alert Bay and Port Hardy, also has in it well-known Canadian performer Johnny Yesno and Vancouver actors Lenny George, Wendy Sparrow, Al Koslik and Andy Natrall.

photo: Elliott Film Prod.



Producer Jim Margellos (left) and director George McCowan on the set.

New distrib seeks films

There's a new distribution company, located in Toronto but operating on a national and even international basis, and they're looking for films to add to their library.

What kind of films? Any kind, says Jean Ritter, who handles publicity for George Ritter Films, "as long as they're good and can find a place in the market." Not just technically good, she emphasises, but interesting to someone out there.

The company already has a strong catalogue of non-theatrical product, for television, audio-visual needs and one 35 mm feature, *Pink Floyd at Pompeii*. For a company just one year old this month, the addition of exclusive rights to Thames Television product in Canada is a solid basis for success.

"We're expanding so fast," says Ms. Ritter, "that our catalogue is in a loose-leaf book, and we keep adding pages one at a time."

The company started as an offshoot of

Raymond-Taffner TV, and continues its affiliation, even to sharing the same office premises. "We handle a lot of the same product, plus, as an added attraction, through Raymond-Taffner's partners in other countries, we can offer a filmmaker with any rights free good representation everywhere."

Current product ranges from *Spiderman* and *Max the Mouse* to profound discussions with Margaret Mead and projects on Women's Lib.

Plans are for a major link-up with a U.S. company, but that is not finalised yet.

Hub of the company is George Ritter, who has worked with Cinepix and American National Enterprises in Salt Lake City, mainly in theatrical distribution. David Sherr oversees non-theatrical distribution while Ritter acquires the product. And Jean Ritter handles publicity.

They're located at 38 Yorkville Avenue in Toronto. Phone 964-6927.

A Quiet Day in Belfast now in post-production

Producer Harve Sherman sounded happy indeed: "We've got a fifteen week production schedule to the time when the picture is ready for release. We're right on schedule, so we'll finish post-production by the end of November." He was talking about A Quiet Day in Belfast, the latest feature effort of Toronto's Vision IV Films.

Sherman's partner in Vision IV is Dick Schouten, and together they organized the Universal TV feature The Girl Cried Murder, filmed recently in Toronto. And they have plans for what Sherman calls the biggest Canadian project yet which may come to fruition with Universal and be filmed partly in Quebec. Plus eight or nine other projects.

They're busy, but what concerns them now is "Belfast", a \$350,000 feature filmed on location in Dublin and which used Toronto's ethnic Baldwin Street for interiors.

Financing came from the CFDC, Famous Players, and private funds. Ambassador will release the picture in Canada, hopefully in the Christmas season.

Director is Milad Bessada, who also functions as producer, with Sherman being in charge of production for Vision IV; cinematographer is Harry Makin; and the screenplay is by Jack Gray. It is based on a play of the same name which had a successful run in Toronto last Spring. Andrew Angus Dalrymple wrote the play.

Bessada had been searching for a feature to direct for some time, and he purchased the film rights before the play was presented. He gathered his cast around and set out to film it.



Barry Foster (left) and Mel Tuck on the set

The cast includes British actor Barry Foster, last seen in Alfred Hitchcock's Frenzy, Margot Kidder in a dual role, Sean McCann, Leo Leyden, Mel Tuck, Sean Mulcahy, Beth Amos, Kenneth Wicks, William Osler, Gerald Crack, Joyce Campion, David Stewart, Desmond Ellis, Ray Whelan, Hamish Robertson, Mike Kirby, Sid Brown, Montgomery Kee, Patsy Nichols, and Desmond Scott.

The play was altered greatly to arrive at the present screenplay, says actor Mel Tuck. "I appeared in the original production, and my part is very much the same, but the rest is completely changed."

What was most interesting to Tuck, though, was going to Ireland to shoot exteriors. "I'd never been there before, even though I'd appeared in the play. Now I understand much better what's going on over there."

Bessada describes the film as about people getting hurt for the wrong reasons and how ordinary people find themselves in an abnormal situation.

Sydney Newman to be honoured by Pioneers

Sydney Newman, Canadian Government Film Commissioner, was cited by the Canadian Picture Pioneers to receive a special award in recognition of his outstanding contribution to the development of the Canadian film industry.

The award to Mr. Newman, head of the National Film Board, comes at a time when an unprecedented number of Canadian-produced feature films are being shown successfully in Canadian theatres.

In addition, the Pioneer Awards Committee selected David J. Ongley, Q.C. of Toronto as Canadian Picture "Pioneer of the Year". Mr. Ongley, prominent Toronto lawyer, has long

been involved in motion picture affairs and is a former President of the Dominion Drama Festival.

Ancillary citations were awarded to C.S. Posen, independent theatre circuit operator of Toronto; John Ferguson of Winnipeg, former Manitoba Division Manager of Famous Players; and G.R. Dillon of Toronto, President of Theatre Confections Limited.

Presentations will be made at a motion picture industry dinner at the Regency Hyatt Hotel in Toronto, November 21st, which will be attended by representatives of all branches of the Canadian film industry.

Paperback Hero Toronto premiere



On stage for an introduction, the group involved in Paperback Hero: (left to right): Actors Kier Dullea, Elizabeth Ashley, John Beck, Franz Russell, Gayle Haddon, and director Peter Pearson.

Paperback Hero, the Agincourt International feature shot last year in Delisle, Saskatchewan, followed an opening box office success in the West with a Toronto premiere.

Opening ten day grosses from theatres in Saskatoon, Regina, Calgary and Edmonton totalled \$95,000, or more than The Godfather's first grosses.

Produced by John F. Bassett and James Margellos, the film is being distributed by Alliance Film Distribution of Toronto. The film was directed by Peter Pearson and written by Les Rose and Barry Pearson, both from the West. Don Wilder was cinematographer, and the film was awarded the Canadian Film Award for best feature photography.

The cast consisted of Kier Dullea, Elizabeth Ashley, and John Beck in lead roles, with Franz Russell and Dayle Haddon. Editor was Kirk Jones. Music was by Ron Collier, with the theme song by Gordon Lightfoot, "If You Could Read My Mind."

After the Toronto premier night, highlighted by appearances by the actors and crew, a post-premiere party was held at a nearby pub.

The reviews were favorable, and although first grosses were not available at press time, indications were for a successful run.

Actress Elizabeth Ashley commented that it was the best script she has seen in years, and furthermore that director Peter Pearson was best director she had ever worked with. Actor Kier Dullea voiced unstinting praise for the production. He got the part by auditioning for producer John F. Bassett; at first Bassett said no, but when he saw Dullea's audition, he said immediately that he was perfect for the part.

Director Pearson, long-time friend of

Bassett, almost didn't direct the picture. Bassett approached him but Pearson turned him down, as he was tired of filmmaking at that point. Peter Carter got the assignment, but became ill and had to bow out. Pearson had been thinking about the film during this time, and when he heard about Carter's illness called Bassett, who agreed to let him do it. It is Pearson's first feature chore, although he has done feature-length work before.

New professional directory available

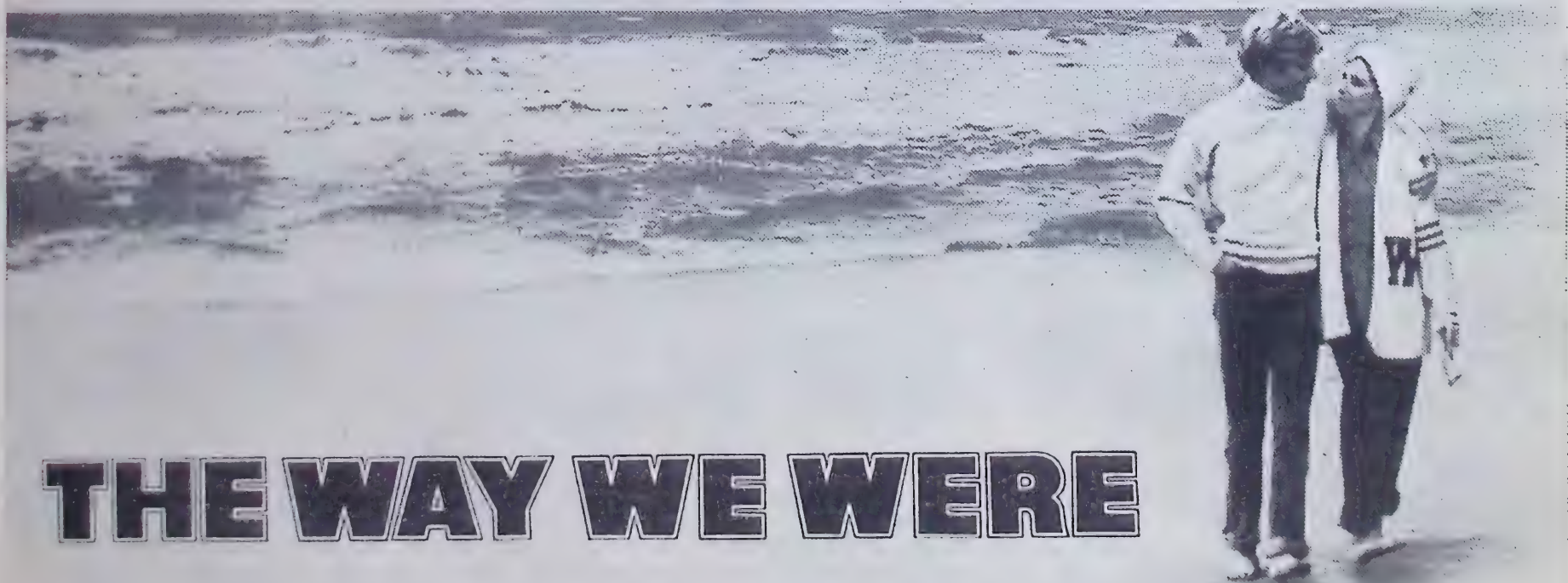
An enterprising CBC film editor has compiled a directory of personnel and some companies involved in the film industry in Canada. Phil Auguste, CFE, has taken the old directors and editors listings, published previously in booklet form, and added new sections to try and present, in a small booklet, a handy listing of names and addresses.

Included are member companies in the Association of Motion Picture Producers and Laboratories of Canada, the Directors' Guild of Canada, the Canadian Society of Cinematographers and the Canadian Film Editors' Guild. Plus film timing conversation charts and a liberal sprinkling of advertising.

Auguste designed the booklet himself, and publishes it through Filmmcraft Publications and Productions at 116 Earlton Road, Agincourt, Ontario M1T 2R6. Copies may be obtained from that address, and are sold at \$2.00 prepaid, including postage.

STREISAND & REDFORD TOGETHER!

*Everything
seemed so important then
...even love!*



THE WAY WE WERE

COLUMBIA PICTURES and PASTAR PRODUCTIONS Present BARBRA STREISAND • ROBERT REDFORD in THE WAY WE WERE • A RAY STARK—SYDNEY POLLACK Production co-starring BRADFORD DILLMAN • VIVECA LINDFORS • HERB EDELMAN
MURRAY HAMILTON and PATRICK O'NEAL and introducing LOIS CHILES "THE WAY WE WERE" sung by BARBRA STREISAND Music MARVIN HAMLISCH • Written by ARTHUR LAURENTS • Produced by RAY STARK • Directed by SYDNEY POLLACK
PANAVISION®

Canart produces new feature

Producer Larry Dane's Canart company is currently filming a feature in Toronto. Joining Dane again is actor Gordon Pinsent; the two worked together on *The Rowdyman* two years ago.

Only God Knows, the title of the feature, is about a priest and a rabbi who steal four and a half million dollars from the Mafia. It's a comedy.

The script is by Paul Wayne, based on an idea by Larry Dane. Director is Peter Pearson (*Paperback Hero*) and cinematographer is Don Wilder.

Casting is by Karen Hazard. The cast includes Pinsent, Paul Hecht, John Beck, Tisa Farrow, George Touliatos, Toby Tarnow, Nick Nichols, and Lewis Tanno.

Location shooting is at Little Trinity Church (where the accompanying photos were taken), a prison location near King, Ontario, and other Toronto spots, especially churches.

Producer Dane is taking a small part in the picture himself.



Actors John Beck and Tisa Farrow on the set.

Yorkton Fest shows major status

Canada's — and North America's — oldest film festival is happening this week in Yorkton, Saskatchewan. It is the Yorkton International Film Festival, held biannually since 1950.

This year the festival has been expanded from three days to a full week, to allow full immersion in film.

Events of the week include a Canada Day, Oriental Night, and Festival Finale Hungarian Night. Public Screenings are held all week long at the Yorkton Art Centre.

Films are grouped into the following categories: TV Drama/Documentary; Canadian history and politics; Sports and recreation; children's program; drug culture; nature study and science; other countries/other cultures; the arts; French speaking program; experimental and amateur films.

Adjudicators are Terence Warner, from the University of Saskatchewan, Regina; Elizabeth Zimmerman, from the CBC in Ottawa; and Vancouver film critic Les Wedman.

The whole community joins in the festivities. The local RCMP base will host the Canada Night festivities. Song leader Bobby Gimby will attend. Saskatchewan Lt. Governor Dr. Stephen Worobetz will be on hand for

Hungarian Night. Local TV stations are supplying projectionists.

The Saskatchewan Audio-Visual Association has planned its convention to coincide with the festival in Yorkton.

Jackal sets record

Fred Zinnemann's "The Day Of The Jackal" for Universal release has shattered two boxoffice records in its current engagement at the Hyland I Theatre in Toronto.

The film, a John Woolf production of Frederick Forsyth's international best selling novel, has grossed a \$358,245 in 16 weeks at the 790 seat house. Both the gross and total weeks at the theatre are records, surpassing Alfred Hitchcock's "Frenzy" for Universal, which rolled up \$170,631 in 12 weeks.

"The Day Of The Jackal," directed by Fred Zinnemann, is a suspense drama about a political assassin hired to kill French President Charles de Gaulle following France's withdrawal from Algeria.

Stratford Fest called great success

The Stratford International Film Festival, held at the Avon Theatre in Stratford, Ontario from September 15-22, has been called a great success by all concerned.

The Festival, sponsored by the Ontario Film Institute, featured a full week of film-going — one feature each afternoon with two in the evening — and a very successful coffee-hour with a distinguished visitor each morning.

Films are selected from an international arena and many Canadian premieres are held. A major retrospective, this year featuring Douglas Fairbanks, is part of the program.

The first evening saw the first of three capacity evenings turn out for Joseph Losey's *A Doll's House*. Losey was to appear but couldn't attend at the last minute.

The next evening saw the second capacity audience for Andrew Sinclair's *Under Milk Wood*. Sinclair attended the coffee hour on Monday.

Every day a distinguished film personage appeared at the coffee hour. Canadian-expatriate animator Richard Williams, who was honoured with a week long retrospective of his short subjects, appeared at the first discussion time. Other film people included Sinclair, director Alain Jessua, Actress Luce Guilbult, writer Michael Posin, and Andrew Dietrich and Chris Speeth. The final evening,

another capacity audience, saw Fox's *The Paper Chase*, with star John Houseman, director James Bridges, and producer Robert Thompson in attendance.

In fact overall attendance was up for the whole festival. Twice as many week-long passes were sold as last year: 200. And every performance saw a large audience.

An added attraction was the surprise participation of Stratford Shakespearean Festival's fencing master. He had worked with Errol Flynn and Fairbanks and joined into the discussions, explaining how it was done.

Personnel involved were Gerald Pratley, director of the Ontario Film Institute; Clive Denton, program director; Pat Thompson, coordinator; Cedric Fresco of the Avon Theatre; and Stratford personnel Mary Webb, Ann Selby, and Sandra Fresco. Larry Thomas was projectionist.

At the opening night ceremonies Ontario Minister of Tourism Claude Bennett made the official greetings speech from the government and his department, under which the Film Institute lies, and managed to prove that government ministers can still say nothing and put their feet in their mouths at the same time. It was one of the highlight performances at Stratford this year.



(Left to right) Stratford Governor, animator Richard Williams, Ontario Minister of Tourism Claude Bennett, director Andrew Sinclair chat at the opening night party.

SUBSCRIBE TO CINEMA CANADA

THE NEXT ISSUE, DUE OUT SOON, FEATURES:

DON SHEDIB

PETER PEARSON

HARVEY HART

DAVID ACOMBA

GEORGE KACZENDER

MICHELINE LANCTÔT

BETWEEN FRIENDS

PAPERBACK HERO

THE PYX

SLIPSTREAM

U-TURN

QUÉBEC ACTRESS

PLUS OUR USUAL FILM REVIEWS AND IN-DEPTH COVERAGE OF THE ENTIRE CANADIAN FILM SCENE INCLUDING WHAT HAPPENED TO THIS YEAR'S FILM AWARDS

ONLY LIMITED QUANTITIES OF THIS UNIQUE JOURNAL AVAILABLE ON THE NEWSTANDS



Name

Address

Subscriptions One Year: \$ 5.00 in Canada
6.50 elsewhere
4.00 students
10.00 institutions

If you are a student, please tell us where.

☐ Cheque Enclosed ☐ Please Invoice

MAIL TO CINÉMA CANADA, 6 WASHINGTON AVE. No.3, TORONTO 5 ONTARIO

Books about Film

Mailer meets Marilyn

Marilyn
by Norman Mailer
George J. McLeod, \$22.95

The main problem with any book by Mailer is that, no matter what his subject matter — astronauts, elections, protests — you soon forget about it and concentrate on Mailer. Reviewers seem to get bogged down in some for and against parrying with Mailer and all the other critics who have written about the book. And Mailer always seems to come out battered and second best.

But not in my rating system. To me he's the most provocative and important writer in America today. Stylistically and emotionally he functions in the same way that McLuhan or Northrop Frye do: the reader is forced to examine the same objects he always sees, but from a very original vantage point. New insights invariably result.

Mailer uses the approach of viewing through a particular lens, it's true, and sometimes that lens becomes too restrictive. But it's always Mailer's. In Marilyn, though, he has what may be the perfect subject, for she combines the complete American Dream Mailer is always talking about. Sexual liberty and purity join success and the goddess. And, through her own mental violence, the other part of the American experience comes into play.

She was, according to Mailer, the "angel of sex", and what she conveyed to each individual man, even though the total number was in the millions, was that she was his and his alone. And she would satisfy his every longing.

At the same time she was a product of California, the ultimate manifestation of American attributes in the extreme. She could stand as a symbol for the nation.

It was visible every time she looked out from the screen. And you can see it here, in the countless photographs, candid and posed, which make up the book. They run throughout her career, and from the first she was more than a screen presence, she was a camera presence.

It was the photographs, arranged for an exhibition, that prompted the book. Mailer began the text and got carried away, writing much more than the original agreement.



photo: 20th Fox?

Every bit of it is fascinating. He combines biography, speculation, rumour, reported events and conversations, and so on, so that in the end you have more of a feel for who Marilyn really was than any mere set of chronological facts could reveal.

The format is large, the photos are beautifully reproduced, and the only reason I don't talk more about Mailer's ideas is that you need an essay or an evening of spirited discussion to really get into them. So read it yourself; it comes highly recommended.

The Great One Speaks

W.C. Fields By Himself
Compiled by Ronald J. Fields
Prentice Hall.

This book is called His Intended Autobiography, and I suppose it is the closest we shall ever come to receiving such a fascinating document. We have been blessed, perhaps, with two particular efforts previously: W.C. Fields, His Follies and Fortunes, by Robert Lewis Taylor, and W.C. Fields and Me, by his mistress Carlotti Monti.

Furthermore, a book Fields wrote in 1940 with the aid of a ghost-writer, called Fields for President, has also appeared, after being out of print for some time.

There are many sources, it's true, but unfortunately we still aren't very sure who Fields really was. If you read the first three books, you have his public image: the rascal and cheat, with, according to Miss Monti, a heart of gold. Then you read the By Himself volume, and confusion sets in. If Fields never saw his wife after their breakup, according to Taylor and Monti, and left his family far behind, what do all these letters mean, where he talks of meetings, sends money, and acts as the proud parent?

The only reference to Miss Monti in the book is two letters tacked on to the end. One castigates her for spending too much in his employ, and the other implies that she is only hired help. Miss Monti would dispute this greatly.

Before any kind of conclusion can be drawn, it may be best to elaborate on the contents of By Himself.

The book is composed of letters, notes, scripts and articles. Commentary and explanations are provided by Ronald Fields, W.C.'s grandson, who spent two years preparing the book. Fields also includes several letters by others to Fields, as well as some newspaper reviews and portions of a biography W.C. Fields, Junior wrote. It is all supposed to add up to a self-portrait of the real W.C. Fields.

In many ways it does. As the letters to his wife Hattie move up through the years, they change from laments about being on the road to arguments about money and the bringing up of

their son, to family greetings. His notes, one-liners, script drafts (for radio, stage and screen) are often brand new to the reader or are beginnings of some of his best films. And seeing in print several of his vaudeville routines is very welcome, for he was one of the greatest vaudeville stars of his day.

Fields never threw away an idea or a line. If the censor cut it from a film, he used it in a letter, later. We see the evolution of his tramp costume and his comedic skill. (It should be noted that the only performer Fields never demoted in public utterings was Chaplin, and the only act he wouldn't follow was the Marx Brothers. He had and showed respect to his fellows always.)

The best part of the book is the visual supplements. Fields was going to be a cartoonist at one point, and although he went elsewhere he continued to draw, usually self-portraits in costume for posters and programs. One series shows his costume evolution during his juggling days. And the candid shots, with family or alone, are superb.

In the end we are presented with an accurate and deep picture of one of the century's great artists. For that is Fields' true identity: he was an artist completely.

His public image was created in very severe detail. Not only his routines — his juggling was honed to perfection through continual practice and much pain from props hitting legs and so on — and his dialogue parts, but his press releases and still photos. He created a human being quite separate from himself.

It is to his credit that it worked, for we believed that Larsen E. Whipsnade was really Fields. He also created someone who was and is a man in tune with his time, fighting anyone in authority not only because the adversary was in authority, but also because Fields knew the callousness and corruption of authority of any kind.

There are unanswered questions, of course. What was Carlotta Monti's real position in the household: her view or this volume's? We can't really know, because Fields isn't here to corroborate either position.

But then, he'd probably deny either and think up a brand new one. Which is why we like him.

ALL ROSCO PRODUCTS

THE RIGHT GEL FOR EVERY
LIGHTING SITUATION

- CINEGEL
— Intensity and Colour
Temp. Control
- ROSCOLAR
— Colour Media (More
Heat Resistance for
Quartz Fixtures)
- ROSCOLENE
— Colour Media (Standard
Heat Resistance)
- ROSCOLEX
— Acrylic Sheet for
Light Control
- ROLUX ● SOFT SILK
● TOUGH SPUN
— Diffusion Material
- ROSCODYE
— Transparent Projection
Colours

AVAILABLE AT:



356 Munster Ave., Toronto 18, Ontario. Tel. (416) 231-6569
2280 Folkstone Way, West Vancouver, B.C. Tel. (604) 926-6521

ALSO AVAILABLE AT

CINEQ'JIP - Motion Picture Camera and Equipment Rentals
41 Scollard Street, Toronto, Ontario, Canada 416-920-5424

Canadian Box Office Statistics

DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS	DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS						
Ambassador	Walking Tall	Toronto	Three Theatres	22 weeks	225,219	MGM	Guess What We Learned in School Today	Montreal	Bonaventure (620)	3 weeks	15,568						
		Hamilton	Century (705)	20 weeks	119,063			I Love You Rosa	Montreal	Snowden (822)	5 weeks & 5 days	26,321					
		Vancouver	Lougheed No. 2 (294)	20 weeks	96,415				Student Teachers	Saskatoon	Cinema 1. (521)	4 weeks	11,583				
		Kamloops	Paramount (799)	3 weeks	13,538					Westworld	Toronto Area	Multiple	5 days	141,000			
		Prince George	Parkwood (770)	12 days	11,187						Mutual Films	Toronto	Fairlawn (1164)	2 weeks	30,000		
		Calgary	Brentwood (626)	22 weeks	120,133							Montreal	Place du Canada	2 weeks	15,000		
		Edmonton	Meadowland (788)	19 weeks	88,553							Paramount	Montreal	Dauphin (537)	2 weeks	33,000	
		North Bay	Capitol (1354)	12 days	9,957								Quebec City	Dauphin (623)	2 weeks	35,000	
		Timmins	Palace (1157)	3 weeks	11,828								Paper Moon	Toronto	Hollywood N. (696)	16 weeks	202,500
		Sydney N.S.	Paramount (998)	4 weeks	17,636									Montreal	Claremont (945)	15 weeks	112,000
		Sudbury	City Centre Cinema (412)	20 weeks	91,118									Vancouver	Capitol (1394)	14 weeks	126,500
		Windsor	Devonshire No. 2 (426)	24 weeks	100,818									Ottawa	Capitol Sq. (317)	14 weeks	78,000
	The Harrid Experiment	Sudbury	City Centre Cinema No. 3 (168)	14 weeks	27,987	Calgary	Jackson Sq. (691)							14 weeks	63,000		
								Montreal								Place Ville Marie (599)	10 weeks
		Petty Story	Sudbury	Empire (516)	5 days	5,995	Romeo and Juliet	Toronto	Uptown (408)					9 weeks	72,500		
										Ottawa						Two Theatres	1 week
		I Could Never Have Sex With Any Man	Toronto	Two Theatres	5 days	11,504	Calgary	Capitol Sq. (499)	3 weeks	18,000							
											Astral			Sisters	Vancouver	Coronet (746) & One Drive-In	2 weeks
		Heavy Traffic	Montreal	Atwater No. 1 (1096)	1 week	14,000	20th Century-Fox	Sleuth Sound of Music	Edmonton	Garneau (631)		15 weeks					
											Toronto			Northeast (1282)	1 week	7,600	Toronto
England Made Me	Toronto	Hyland No. 2 (473)	7 weeks	75,000	Poseidon Adventure (French)	Montreal	Champlain (1407)	6 weeks	69,635								
										AVCO Embassy	A Touch Of Class	Toronto	Hollywood (889)	6 weeks	119,506	Universal	The Day of The Jackal
Night Watch	Toronto	Four Seasons (688)	4 weeks	46,815	Jesus Christ Superstar	Toronto	University	13 weeks	223,179								
	Montreal	Loews (2056)	2 weeks	25,506	Warner Bros.	Enter The Dragon	Toronto	Yonge (1639)	4 weeks	96,748							
											Cinepix	The Pyx	Toronto	Four Seasons	3 weeks	43,375	Hamilton
Ottawa	Mississ Sq. One	1 week	6,000	Ottawa	Place de Ville No. 1	1 week	14,237										
								Montreal	Place de Ville 2	5 weeks	44,000	Halifax	Capitol (1980)	1 week	13,128		
U-Turn	Ottawa	Capitol Sq. One	1 week	8,000	Winnipeg	Capitol (500)	2 weeks									23,959	
								Toronto	York 2	2 weeks	11,000	Winnipeg	Airliner Drive-In	2 weeks	9,900		
Kamouraska	Toronto	Cinecity	2 weeks	17,300	Calgary	Westbrook (838)	4 weeks	30,000									
									Montreal	Avenue (777)	7 weeks	58,000	Corral Drive-In	4 weeks	35,600		
Columbia	The Stone Killer	Montreal	Capitol (2379)	1 week	23,000	Vancouver	Orpheum (2872)	1 week	33,974								
										Toronto	Multiple	1 week	38,000	Vancouver	Lougheed	1 week	10,093
IFD	Harder They Come	Toronto	Cinema Lumiere	13 weeks	40,507	Richmond	Delta Drive-In (682)	1 week	10,319								
										Montreal	Cote des Neiges (721)	3 weeks	10,758	Edmonton	Paramount (1429)	1 week	17,661
						O Lucky Man	Toronto	Uptown 2 (605)	13 weeks	128,000							
											Blume in Love	Winnipeg	Polo Park (406)	7 weeks	41,400		
																Last of Sheila	Toronto

Soundtracks

Mining the past

Let The Good Times Roll
Chubby Checker, Little Richard, etc.
Bell Records 9002-2

American Graffiti
Original recordings with
introductions by Wolfman Jack
GRT - MCA 9230 - 1040

Here are two soundtracks which could almost be interchanged, but not quite for many reasons. Each joins the current rage for the rejuvenation of early and middle rock and roll, but each uses the early songs in different ways.

Let the Good Times Roll is not a collection of early recordings. It is a production of a concert — or really many concerts — captured live on film in 1972 and reproduced from that source. Little Richard wails but his wails are fifteen or more years older. And when Chubby Checker does the Twist, most of the audience are looking at an historical curiosity or simply indulging in memories.

The album restricts its content very methodically to the 1955-59 era, and its purpose is to generate the feeling of action and release rock afforded in those days. It is rock at its basic level, done up in a 1973 package. Often it works. But it has no context, and while the film may have satisfied a momentary longing, a longing which may be recreated by putting this record on a turntable, nothing more is asked of the listener or viewer, and somehow the whole exercise seems incomplete and slightly cheating. We are left in limbo, because not only social history but also music has changed

drastically since these songs were popular. Why should we go back to them? What do they mean and what does it mean that we want them again? Are we distorting their reality, especially because the recording isn't crude and the original recordings were?

American Graffiti uses the old songs too, but not only as noise on film. First, the date is late 1962, but the songs chosen range from 1955 to 1962. It is a way of life and a way of thinking and acting that is being recreated, so the effect of



the song rather than its particular popularity date are important.

The soundtrack never exists as background. As anyone knows who patronized rock then, these songs weren't background; they were active elements in our lives, so when a surfing song comes on the radio, and the hood turns it off in disgust, we experience again the feeling of freedom in The Beach Boys or loyalty to Buddy Holly.

But it is happening in 1962 and not 1973. It really was the end of an era, the best symbol of

which is topical folk music's ascendancy. The director is studying a certain time to explain it to us and place it in a perspective relative to today.

In the end of a richer experience results from many of the same songs and types of songs than in Let The Good Times Roll. But either album also affords the bonus of being enjoyable just as background or foreground music.

Columbia roundup

The past while has seen several soundtracks from Columbia Records arrive, and all but one are the usual soundtracks you see: the background music of the film. But all soundtracks are getting better, I think, because instead of using them as the old studios did ("They might not understand here, J.B., so we're gonna give 'em some schmaltzy violins.") directors today use their music much more carefully, and sparingly.

State Of Siege is a Costa-Gavras film, and as in Z he uses the haunting music of Mikis Theodorakis. Theodorakis first came to world prominence as the composer for Zorba the Greek, and since the dictatorship was established in Greece in 1967, has had only prison and no work in his native land. Costa-Gavras' film, a denunciation of just what Theodorakis lived through, brings forth strong sounds. Nothing is as effective outside the film as Zorba was, but it is still good stuff.

Both Sleuth and The Heartbreak Kid are unlikely to fight for space on your album shelf, but each album offers an incentive by including

dialogue from the films. With such brilliant scripts and excellent acting, you almost wish the entire film would be reproduced, especially in the case of Sleuth with Olivier and Caine. These efforts are enough, though.

Souther was set in the southern U.S. and blues artist Taj Mahal composed the songs. They were sung in the film and fitted in very effectively. Blues is a powerful and deep form of music, and the movie had the same effect, so the experience of the record really needs a memory of the film for full effect, even though Taj Mahal's efforts are good in themselves.

Maurice Jarre is a top composer today, but his work on The Life and Times of Judge Roy Bean is clearly outclassed by Andy Williams singing Marmalade Molasses and Honey, which didn't fit into the picture anyhow, and the record does have the bonus of capturing for all time Paul Newman singing The Yellow Rose of Texas.

The Last Picture Show used songs to recreate a place and time, and so the album is really a collection of the greatest hits of 1952. It can stand on its own if you like Tony Bennett, Frankie Laine, Hank Snow and Jo Stafford, and it worked very effectively in the movie, in the same way as the costumes and props. It must be an acquired taste.

Someone said recently that the only way to appreciate the movie 1776, based on the Broadway play, is to view it as a cartoon. Which might be true, but that doesn't help make the music better. It's really average Broadway fare at best. It hasn't gained international appeal not because of its obviously restricted subject matter — many plays, films and musicals prove the opposite is possible — but because of its mediocrity.

International Scenes

People, Places and Events from Around the World

First Artists type companies are springing up all the time. Film Makers Associated Inc., an L.A. based firm, will produce 10 features. Directors Terrence Young, Ken Russell, and Michaelangelo Antonioni will each make three films in five years, and Federico Fellini will make one. Each will participate in ownership of the company . . . Meanwhile some major companies are happy and some definitely are not . . . Columbia reports a fifty million dollar loss for the fiscal year ending June 30, 1973. Their Transworld Communication division will be sold, as well as their New York head office. Columbia will continue to rent space in the building. Corporate shake-ups have been going on all summer . . .

Twentieth Century-Fox, formerly down in the dumps, has announced a second quarter profit 48% greater than last year . . . And Warner Brothers has just declared their usual dividend.

Fox and Warners will co-produce a film, under producer Irwin Allen. To be called Towering Inferno, pic tells of people trapped by fire in a super high-rise. They are joining to produce it because both stumbled onto similar properties, so they decided to go it together. Fox will receive domestic rentals and Warners World rentals and TV sales . . .

Salutes and Awards: Warners president Ted Ashley will be honoured as Motion Picture Pioneer of the Year at a dinner in L.A. on November 19th. It's the first time the dinner has been held on the West Coast, and the first time women are allowed to attend . . . Mayor Lindsay and the Mayor-elect will be honoured on November 7th by the Motion Picture and Entertainment industry salute in New York.

The National Association of Theatre Owners has honoured several film people: Irwin Allen was called Producer of the Year, Norman Jewison Director of the Year, and Robert Radnitz received the NATO Family Motion Picture Producer Award . . .

The Society of Motion Picture and Television Engineers conferred several awards at its dinner in New York on October 15. Robert D. Shoberg received the E.I. du Pont Gold Medal; John A. Flory the Eastman Kodak Gold Medal; Arch C. Luther the David Sarnoff Gold Medal; Ralph Evans the Honourary Membership; Charles J. Hirsch the Herbert T. Kalmus Gold Medal; Loren L. Ryder the Samuel L. Warner Memorial Award; Wilton R. Holm the Progress Medal.

The National Association of Concessionaires held their convention in San Francisco. The theme was Let Yourself Grow. New directors were elected. Discussion topics included selling your firm, economic forecasts, banking and concessions, proper site choice, merger and acquisitions.

The Society of Photographic Scientists and Engineers will hold their Second International conference on Electrophotography in Washington from October 25 to 27.

Other Festivals: Chicago International Festival November 9-18, including a poster competition . . . Adelaide Australia next May 27 to June 8th; and the U.S. TV Commercials Festival in Chicago on November 15th . . . The American Film Institute has organised National Film Day in the U.S. on October 23rd. Half the box office receipts of the 4000 participating theatres will go to the AFI. \$400,000 is expected to be raised.

Porno: A burglar in Hartford Connecticut broke into a movie theatre, left the money that was there, and stole all the hard-core scenes from a porno flick.

People: Burt Lancaster was missing for a time during the Middle East War. He was filming and was unaccounted for. Later he turned up unharmed and offered his services to Israeli TV . . . Former movie star Lash Larue, all the rage in the early fifties, is now an evangelist. He still uses his whip . . . Peter Simon, a 22 year old Nevada casino owner, has purchased the original Bonnie and Clyde car for \$175,000. It's the highest price ever paid for an antique car.

Live and Let Die grossed twenty nine million dollars in its first ten weeks world-wide . . . Charlie Chaplin's A King in New York, made seventeen years ago in England, has never been commercially shown in the U.S. It has been set to open this winter.

Unfortunately many deaths to report over the summer: Sidney Blackmer, 78, an actor; Jean-Pierre Melville, 55, French filmmaker; Actress Peggy Castle, 45, from natural causes; director John Ford, 78; actor Michael Dunn, 38, from natural causes; writer S.N. Berhman, 80; actress Betty Field, 55, from cancer; actress Diana Sands, 39, from cancer; horror actor Glenn Strange, 74; actress Anna Magnani, 65, from cancer.

Projects: Disney may film Tolkien's Lord of the Rings; Frank Gilroy will direct his first feature for Columbia. He'll write the screenplay from his own novel; David Niven is playing Dracula for Columbia; Warners will remake A Star is Born. The setting will be changed to the world of rock . . . Mel Frank, hot on the success of A Touch of Class, will direct Neil Simon's The Prisoner of Second Avenue for Warners. Jack Lemmon and Anne Bancroft star. Then Frank will team again with Jack Rose to make A Tough one to Lose for Columbia.

Jack Lemmon once said the only scripts he would do sight unseen were anything by Neil Simon and anything by Billy Wilder and I.A. Diamond. After Second Avenue Lemmon will team up with Wilder, Diamond, and Walter Matthau to re-make the Hect-MacArthur piece The Front Page, for Universal . . . And also for Universal, Alfred Hitchcock will make his 53rd film . . . David Frost will produce Leadbelly for Paramount . . . The Godfather II is now filming . . .

Radnitz and Mattel will let United Artists distribute their latest effort, Where the Lillies Bloom, about an Appalachian family who survive on their own after they are orphaned . . . Slappy White, Moms Mabley and Moses Gunn appear in Amazing Grace for United Artists . . . Universal is re-uniting the American Grafitti team for the Radioland Murders. George Lucas will direct, Gary Kurtz will produce, and Katz and Hyck will write . . . John Schlesinger will make Day of the Locusts for Paramount.

Paramount and Johnny Carson have formed a company to produce for TV and theatre screens . . . MGM has moved into videotape in hotel rooms. Its Metrovision is available in the Dallas/Houston area . . . Sam Peckinpah's Pat Garrett and Billy the Kid has been banned in England because of excessive violence . . .

Producer Dino de Laurentiis has moved to New York, because Italy was too small for him.

Famous opens new dual and multiple in Toronto

Famous Players opened two new cinemas in the Toronto area recently, one in a huge shopping centre and the other in a new hotel in the heart of Downtown Toronto.

The Four Seasons Sheraton is located in the lower shopping concourse of the Four Seasons Sheraton Hotel, on Queen Street opposite the Toronto City Hall. The dual cinema features one auditorium seating 344 and the other seating 688 for a total of 1032 seats. Manager is S. Lopez. The theatre is being booked through Twinex.

The concourse location is on a network of

projected underground passageways featuring stores and entertainment facilities which will eventually link up throughout the lower downtown area.

The other new complex, also being booked through Twinex, is the Mississauga Square One shopping Centre in Suburban Metro Toronto. Four cinemas with seatings of 215, 309, 375, and 526 (Total is 1425) respectively, are in operation.

The new covered Mall is one of the largest in Canada, and features 170 stores and four main department stores.



The lobby entrance of the new twin theatre Four Seasons Sheraton.

QUESTION:

Where would you find information about any of the following in one place?

Canadian Film Production 1972-73
Studios and producers
Film equipment sales and rentals
Sound, editing, special effects labs
Post-production facilities
Music for films
Unions, Guilds, Associations
Distribution companies
Exhibition circuits
Independent Booking companies
Refreshment and equipment suppliers
Film societies
Provincial legislation regarding film
Canadian Film Award winners to now
1973 Academy Award winners listed

The CFDC
The NFB
Ontario Council for the Arts
Canada Council
Provincial Government Film Units
Censorship regulations
Film cartage and delivery
Every theatre in Canada, with licensee and number of seats
Contest brokers
Statistics relating to the film industry
Associations
Film courses in universities and community colleges

THE CANADIAN FILM DIGEST 1974 YEARBOOK

Order yours now. Just fill out the coupon below. [Or subscribe to the Digest — a yearbook is included in your subscription. You get the reference and all the latest news and background, at an overall saving of \$1.00 over the separate prices].

Send to

Canadian Film Digest,

175 Bloor St. East, Toronto 5.

- ☐ Yes, send me _____ copy(s) of the 1974 Yearbook at \$5.00 per copy.
- ☐ I prefer to take advantage of a subscription. Send me _____ subscriptions at \$7.50 for one year's subscription. And send me _____ additional copies of the 1974 Yearbook at \$5.00 per copy.

Total enclosed: \$ _____

Name Date

Address Suite

City Province Zone

Digest Casting and Positions

Are you looking for actors, technicians, teachers? We will provide a FREE listing in this column to help you. Send your information to Casting, The Canadian Film Digest, 175 Bloor St. East, Toronto 5. ANY personnel, not only movie people, are eligible.

Actors' Showcase Winnipeg

Actors' Showcase artistic director, Tony Pydee, is interested in receiving Canadian-written manuscripts. One-acts, mime-dance-dialogue and children's theatre with or without music for use in next season's productions. All manuscripts and material should be forwarded with information and history of material and self-addressed return envelope to: Artistic Director, c/o Actors' Showcase, 322 Smith St., 2nd Floor, Winnipeg, Man. R3B 2H1.

Alberta Theatre Projects Calgary

Alberta Theatre Projects requires writers for its 73/ 74 season. After consideration, ATP will commission plays for its schools program and adult season. All schools work is to be based on Canadian history but sample material may be on any subject. Adult material may be on any subject, but preferably Canadian in nature. Samples of work should be forwarded to: Mr. Douglas Riske, Director/ Manager, Alberta Theatre Projects, Canmore Opera House, Heritage Park, 1900 Heritage Drive S.W., Calgary, Alta. T2V 2X3.

Backdoor Theatre Toronto

Backdoor Theatre is looking for production staff for its 73/ 74 season. Also interested in hearing from directors, actors and actresses. Send pictures and resumes to Gino Marocco, Backdoor Theatre, 474 Ontario St., Toronto M4X 1M7, Ont.

Also: Still looking for original Canadian scripts. All scripts with a stamped, self-addressed envelope (if you want them returned) should be sent to Backdoor Theatre, 474 Ontario St., Toronto M4X 1M7, Ont. Att: A. Volpe.

Canadian Puppet Festivals Toronto

Canadian Puppet Festivals are looking for someone interested in theatre from the management angle. Job requires a trustworthy person with an orderly approach to simple business procedure. Day-to-day management, expansion of touring program, fund raising etc. Typing required. Salary modest, hours can be flexible, holidays not infrequent. Contact: Leo Velleman (416) 922-1371.

Gallery Theatre London, Ont.

The Gallery Theatre is looking for experienced non-equity actors and actresses for its 1973/ 74 resident company. Actors will be expected to perform in children's plays touring local schools and in a challenging and demanding mainstage bill of five major productions. Also: Production staff needed includes a good ASM and a versatile props person.

Auditions and interviews will be held immediately. Please send photos and resumes to: Ken Livingstone, Artistic Director, The Gallery Theatre, 36 York St., London, Ont. (519) 679-8510.

Hobel-Leiterman Toronto

Screenplays wanted and script outlines for feature length dramatic productions. All submissions will be given careful reading with a view to production in Canada. Please send applications and scripts with self-addressed return envelope to: Hobel-Leiterman, 573 Church St., Toronto, Ont. M4Y 2E4 (416) 920-3495.

House of Canterbury Productions Toronto

House of Canterbury Productions are now accepting photos and resumes from actors and actresses for a major motion picture to be called Franz. Casting is expected to begin in mid-October for an April shoot at Ste. Marie-of-the-Hurons, Midland, Ontario. Particularly looking for a fairly tall voluptuous person to play "an all woman" role. All correspondence should be addressed to: Secretary, House of Canterbury Productions, 10 Elmview Drive, Scarborough, Ont.

Italian Edu-Art Service Toronto

Looking for bilingual actors and actresses (Italian/ English). Contact: Italian Edu-Art Service, 33 Brandon Ave., Toronto, Ont., (416) 537-6622.

Muck-Wug

North Bay, Ontario

Resumes are invited by Larry A. Ewashen, artistic director of Muck-Wug, North Bay. Talents should include teaching ability as well as acting, directing and technical work. There are openings for eight week sessions. Send details to Larry A. Ewashen, Muck-Wug, Box 5001, North Bay, Ontario.

Patti Payne Toronto

Police Surgeon is back for 18 plus 8 episodes with executive producer Wilton Schiller and producer Chester Krumholz. Looking for actors and actresses. Send photos and resumes to: Patti Payne, 2264 Lake Shore Blvd. W., Toronto 500, Ont.

Playwrights' Workshop Montreal

Playwrights' Workshop is looking for full-length, one-act, experimental plus script ideas, children's plays music and musicals. Also: Accepting resumes from Equity and non-Equity actors and actresses for a full season of Canadian plays. Contact: Roy Higgins, Artistic Director, Playwrights' Workshop, 410 St. Pierre, Montreal 125, Que.

Press Theatre

St. Catharines, Ont.

Press Theatre is now accepting resumes and photos from Equity and non-Equity actors for their challenging bill of four mainstage productions in the 1973/ 74 season. The Hand That Cradles The Rock will open the season October 19 followed by Treasure Island in mid-December. Feb. 22 is the opening date for Tom Stoppard's Rosencrantz And Guildenstern Are Dead with Dames At Sea rounding out the season in April. Please submit resumes and photos to: Mr. Ron McDonald, P.O. Box 832, St. Catharines, Ont.

Toronto Dance Theatre Toronto

Toronto Dance Theatre is looking for an experienced stage manager for its upcoming 73/ 74 season. All interested applicants should contact Roger Jones or Ron Snippe at 26 Lombard St., Toronto 1, Ont. (416) 367-0243.

Touring Players Foundation Toronto

Looking for non-professional actors with singing abilities for the fall production. Please send resumes to: La Foundation Touring Players, 21 Dundas Square, Toronto 1, Ontario.

twenty-fifth street house/ New Century Publications Saskatoon

Twenty-fifth street house/ New Century Publications is open to getting an editor-in-chief to manage and nurture its irregularly quarterly publication, Targya. Targya is a magazine of free opinion and subject matter with particular focus on the performing and visual arts. Should be ready to risk life and limb for reasonable salary. Please drop note to twenty-fifth street house, 202-120 2nd Ave. N., Saskatoon, Sask. S7K 2B2

University of Alberta Edmonton

Required immediately experienced Stage Carpenter. Salary negotiable from a base of \$736 a month. All applications should be addressed to: Thomas Peacocke, Chairman, Department of Drama, University of Alberta, Edmonton, Alberta.

A Complete Lab

35mm — 16mm — Super 8mm

Color & Black and White

Eastmancolor — Ektachrome

35mm Cinemascope films "unsqueezed"

to 16mm prints

TV and Theatre Prints

Quebec Film Labs

1085 ST. ALEXANDER ST.
MONTREAL, QUEBEC
TEL. [514] 861-5483



Digest Movie Quiz

1. Who played Harry Houdini, the escape artist, in the film biography of the same name as the magician? What other biography did he play the lead in?

2. The song "You're Getting to be a Habit with Me" was made famous by whom and in what movie?

3. Name the film that the following stars all appeared in together: Marlon Brando, Louis Calhern, Greer Garson, John Gielgud, Debarreh Kerr, James Mason, Edmund O'Brien.

4. Joan Crawford played in only one Western. Name it.

5. The grandson of a famous director-studio head drowned in the swimming pool of W.C. Fields. Name the grandfather and both of the boy's parents.

6. Kirk Douglas played cop Jim McCleod in what movie?

7. Who starred in Rocky Graziano's biography? Name the film.

8. What was the name of Tom Mix's ranch?

9. What do Edmund Gwenn, Bob Hope and Monty Woolley have in common?

10. Cary Grant and Ginger Rogers were a twosome until Marilyn Monroe came between them in a movie. Name the movie.

Answers:

1. Tony Curtis; The Boston Strangler. 2. Bebe Daniels in Forty Second Street; 3. Julius Caesar; 4. Johnny Guitar; 5. Cecil B. DeMille; Katherine DeMille and Anthony Quinn; 6. Detective Story; 7. Paul Newman, Somebody Up There Likes Me; 8. T-M Bar Ranch, Dobie Townshp; 9. All played Santa Claus; 10. Monkey Business.

Digest Classified Ads

Do you have an article to sell, a service to supply, a position to fill? Place your ad in the Digest Classified for only 80 cents per line. Send your copy to Classifieds, The Canadian Film Digest, 175 Bloor St. East, Toronto 5.

FILMS WANTED International distributor seeks completed films in all gauges, on all subjects, for TV, theatrical and non-theatrical distribution. Contact: George Ritter Films Ltd., 38 Yorkville Ave., Toronto, M4W 1L5 Ont. (416)964-6927.

Your ticket to
accurate, complete
and up-to-date
information on every
aspect of the
Canadian
Film Industry:

The
**CANADIAN
FILM
DIGEST**

... every month

You'll meet producers, actors, directors, technicians, writers, exhibitors, distributors . . .

You'll find out about new products and techniques . . .

You'll visit the set on films in production, and find out how they do at the box office when they're released . . .

You'll gain new insight into the problems of film in Canada, and what's being done about them, in our special issues on production, festivals awards, etc. . . .

You'll receive the YEARBOOK as part of your subscription

If You Subscribe!

Do it now, for only \$7.50 per year (including the YEARBOOK) -
save \$1.00 over the newsstand price.

----- JUST FILL IN THE COUPON BELOW -----

Send \$7.50 per year to Canadian Film Digest,
175 Bloor St. East, Toronto M4W 1C8

Name _____ Date _____

Address _____ Suite _____

City _____ Province _____ Zone _____